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THE EARLY EDITIONS OF
THE ROMAN DE LA ROSE

By F. W. BOURDILLON

Illustrated Monographs
issued by the Bibliographical Society.
No. XIV.

ILLUSTRATED MONOGRAPHS.

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THE ROMAN DE LA ROSE

By F. W. BOURDILLON

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PREFACE.

I HOPE that this overgrown booklet will be found to justify its existence, if not its size, by providing a full and trustworthy account of its special subject, and further by setting forth in detail a typical fragment of French book-history—the story of one among the numerous non-religious works whose period of popularity coincided with the transition from the Manuscript to the Printed Book. This, and the desire to do just honour to a great but now neglected poem, must be my excuse for making so large a book concerning the twenty-one editions of a single work.

I have long been interested in the *Roman de la Rose* and its bibliography; but the moving impulse towards the undertaking of this task was the desire to solve the puzzle of the first three—or, as Brunet thought, four—editions, and decide their order of priority. After I had got some way in working out this question for myself, I became aware that M. Claudin had settled the matter on other lines, mainly typographical; and had his great work, and especially the Lyons portion of it, appeared some years ago, this monograph would not have been written. In the meantime, however, I had found many other points to decide, and much interest-

ing work to be done; and in the case of several of the undated editions I have been able to fix dates more accurately, I believe, than has yet been done. For this purpose I have made large use of the method of internal, or textual, comparison, a method which has been unaccountably neglected in bibliography. It is a method which (like all others) requires caution in handling, and cannot always be counted on to give decisive results. But when it does so, the decisions are often splendidly sure and final. In the case of a series of editions of a work like the *Roman de la Rose*, careful and observant search is nearly sure to be rewarded by an occasional important find—some minute but decisive feature showing that this or that edition must necessarily have preceded or followed some other; and thus it becomes possible by means of the editions with a date to fix the order of those without. An instance of this occurs in the puzzling edition of Alain Lotrian, O on the list, the last of the Quartos. Here, in the course of the interpolation of 104 lines, first introduced by Du Pré, appears (line 73) the misreading *droit* for *dort*; a misreading which is inexplicable until we observe that in the 1526 Quarto (N) the reading was *drot*, obviously a mere compositor's inversion of the right letters. The change to *droit*, then, was an attempt to correct this unintelligible word; and we are quite justified—having no indications to the contrary—in assuming that the undated edition O is derived directly from the edition of 1526. The same feature also shows that it preceded the edition of Clément Marot's Recension, published in 1529 (Q); for there this same interpolation has been introduced afresh containing the very same misreading *droit* (besides others), showing it to have been copied from the Alain Lotrian edition.

The usually pleasant task of acknowledgement is saddened in this case by the recalling of irreparable loss. To Mr. Proctor I was indebted not only for direct information on certain points,

given ungrudgingly and without reserve, but also for much encouragement and stimulating suggestion. To M. Claudin—personally unknown to me—I was deeply grateful for the privilege of seeing proof sheets of his Lyons volumes some considerable time before their publication; and for his permission to quote from them. It will be seen in my account of the earliest editions how much I have availed myself of his authority.

My thanks are also due to M. Delisle, late Director of the Bibliothèque Nationale, and to the other authorities there for much courtesy and helpfulness; and to the Librarians of the Bibliothèque de l'Arsenal and the Musée Condé for affording me every convenience and assistance in visiting those Libraries.

The Library of the Palais des Arts at Lyons was kind enough to allow the facsimile to be made of their precious copy of the Second Folio.

The authorities of the British Museum and of the Bodleian have also been most kind and obliging, both in the matter of facsimiles and in other ways.

Among private owners I must specially thank M. Masson, of Amiens, for his great kindness in sending over his own two copies of the Second Folio for my inspection, and for his permission to have the Facsimile, Plate XIIIa, made from one of them. Mr. Dyson Perrins was equally courteous in sending me his copy of the same Folio to examine. Mrs. Christie Miller was obliging enough to allow her fine copy of the First Folio to be brought to the Museum, and facsimiles made from it; and I am also indebted to Mr. Graves for his services in this matter. Mr. Quaritch procured for me the permission of Mr. Pierpont Morgan to examine his copies of the Second and Third Folios. Mr. G. Locker-Lampson welcomed me to Rowfant to see the copy of the First Folio which was then there.

To M. Paul Meyer I am grateful for his good-nature in

turning the high-power lens of his great erudition upon an insignificant trifle of bad verse (p. 164). To M. Louis Polain I am indebted for certain references, mentioned in place, and also for very material service in finding books at the Bibliothèque Nationale. Also to M. Ernest Langlois for his kind reply upon certain points as to which I consulted him (p. 98).

Lastly, and chiefly, is my gratitude due to the Hon. Secretary of the Bibliographical Society for a quite colossal sum of general help and particular services; of which the acknowledgment here is—like an I.O.U.—some relief to the debtor's feelings, but in no way a discharge of the debt.

I have taken the utmost pains to avoid mistakes, verifying every number and every reference, usually twice over. But in such a work I fear it is beyond hoping for that no error should be found, and I would follow the example of the printers of old, and pray the reader who may light on such to be gracious and amend the fault for himself.

ADDENDUM.

The original French version of the late M. Gaston Paris' Sketch of Mediæval French Literature, alluded to on page 5, has just been published for the first time, with corrections and additions from his own MS. Its title is *Esquisse historique de la Littérature française au moyen age*, Paris, Librairie Armand Colin, 1907.

November 21*st*, 1906.

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INTRODUCTION.

THE special genius of France—if it were necessary to define it in a single phrase—might be best expressed as the Genius of the Joy of Living. Whereas the English temperament has an unconquered tendency to ask "What is the Profit?" the French nature seems always to ask "What is the Pleasure?" Hence in everything French, their philosophies, their religions, their arts, their drudgeries, there is a certain breathlessness, as of things that have to keep up with the pace of an advancing universe, to ride always in the foam-crest of the foremost wave. It is this characteristic of the racial force that has made France the leader in so many efforts and at so many epochs. At one time her literature, at another her chivalry, at another her University, at another her military, have set the type and standard to civilization. Not that the first initiative or invention has often sprung from her, but that she has perpetually seized the one vital germ among the many doomed to extinction, and brought it to its full perfection, developing it into a grace or a need of actual human life. And if in this connection our thoughts fly at once to her secular supremacy in the less intellectual functions of dress and cookery, are not these things, after all, the Little Happinesses of actual everyday life for all but a very few saintly or heroic souls, and if not part of the grand machinery of life yet among its most important lubricators?

It is evident, however, that this determination to live at the topmost of actual life will have as its reverse side a certain carelessness for durability; and it is noteworthy that almost all French work in art or literature has been done with the object of immediate success, and not of enduring fame. If the splendid cathedrals of northern France seem an exception, it may be answered that durability is a necessary accident of the finest architecture, and therefore an incidental object to all architectural ambition. Nor, indeed, in the extreme complexities of civilization, would it be possible to observe this racial French characteristic often pure, or always in full action. As a general tendency it is visible enough.

At present I draw attention to it in order to explain two matters with regard to my present subject, the *Roman de la Rose*; first the nature of the poem, and secondly the strange story of its vast temporary success and complete subsequent eclipse.

The *Roman de la Rose* was written in the very opposite spirit to that of Dante. Jean de Meun—for it is his part in it which must be mainly considered—wrote with a vision completely filled with the things of this world, of life as it was being lived around him. His tone is not so much irreligious as simply non-religious. He caught up all the new ideas that were in the air. He recognized that the itch for classical names and mythological stories which had long been pedantic was now become popular. He took the latest things in science, literature, and learning, and served them, with a copious seasoning of his own caustic wit, in a form equally appetizing and assimilable to his own generation. To use another metaphor, he clothed the dry bones of old learning and new science with flesh and blood, and made them a most entertaining show of actual life. And for his own, and several succeeding generations, his work fulfilled its objects—absolutely fulfilled. Love is the chief business of all generations; and the book became the text-book of all lovers, "the common paternoster," as Molinet calls it; and, as he says also, "so imbedded in the memories of men that to rewrite it in a new style would be like composing a new A B C."

There is curious and almost pathetic evidence of this use of the book as a Lover's Bible, in the frequency with which we find copies of the early printed editions scored or marked or underlined in places, precisely in the same way as religious books are often treated. Even bibliography develops a touch of sentiment in handling these tokens of long-dead loves that were once so warm, so living, so devout; and as we turn pages once so tenderly fingered and read lines once pored over by such bright and kindled eyes, the volume itself seems like a shrine hallowed by the devotions of many worshippers. Perhaps the most affecting case of such a use of the book that I have seen is in a copy of the rare little edition of 1515, not one of the choicest or most beautiful. Here, across the rude little woodcut representing the loves of Mars and Venus, the first owner has written the date "Jeudi 14 aout 1516." Guilty or not, how passionate must have been the feeling that could leave such a memorial! At this distance of time the pathos affects us more than the wrongdoing, even as it does in the story of Francesca da Rimini.

More striking, however, even than the immense popularity of the book for three centuries, was its subsequent total eclipse. The work was at the very top of its fortunes, manuscript copies pouring forth in unnumbered quantities, when the invention of printing offered a new means of supplying the unceasing demand; and in something under sixty years, from about 1480 to 1538, twenty-one editions appeared. Six of these were issued in the last twelve years of that period; and the abrupt cessation of its publication after that seems at first sight to show an unaccountably sudden loss of popularity. The change of taste was, no doubt, as immediate and as impetuous as such changes are in France. But it is evident that the vitality of this work, as an actual living book, had been waning for some little time. The editions of the old text published after 1500 are none of them produced for the same class as the earlier editions, and become more and more akin to Chap-books in their bad paper and printing. The recension by Marot itself was more a resuscitation than a keeping alive, and it is noteworthy that there

is only one edition of it in roman letter. The book already belonged to the past. Allegory and the old language and black letter all faded quickly together as the new impulse grew; and the poem, which breathed so much of the Renaissance spirit, and had tended so much to the development of the Renaissance movement, perished as a plant is choked and overpowered by its own seedlings.

The poem, therefore, with this long breach of continuity in its history, comes to us as a thing from the dead past, as a buried monument dug up for its archaeological interest, as a ruined building visited for curiosity or admired for beauty, but no longer used for any service to living beings. It has not been, like the works of Shakespeare, or even of Chaucer, in England, handed down as living literature since its first appearing, and kept alive in every succeeding generation. And yet it is far from being a mere antiquarian relic, fit only for the lecture-room or the collector's cabinet. It is more, even, than a mere "classic," although in its high level of poetic art, and its sustained power it has every claim to rank as such. In spite of its length and its frequent tediousness, there is much in the *Roman de la Rose* which can still be read with a perfectly human and everyday pleasure and interest, and passages which a dreamy lover might nowadays mark for their sweet and subtle interpreting of his own moods; while in some of the later parts it seems to give pointed and pungent expression to ideas we usually consider absolutely modern.

An account of the work is to be found in every text book of literary history, so I will give but a very brief one here. It consists, as everyone knows, of two parts of very unequal length, written by two separate authors of very different quality. The date accepted for the first part is about 1237.[1] In this year, or the

[1] Jean de Meun speaks of writing his continuation, *Ans trespassés plus de quarente* (line 10972). He wrote not later than 1277, as he does not mention the crowning of Charles d'Anjou as king of Jerusalem, which took place in that year; and since he extols Charles in the poem, it seems certain he would have mentioned this had he been writing later. He must have written after 1268, since he alludes to the beheading of Conradin in that year. But the *terminus a quo* is more precisely fixed

year before, a youthful poet, who tells us himself that he was twenty-five (l. 23 and l. 48) began a very pretty and graceful allegory, a love story in dreamland, with a background of summer weather and bright landscape, of gardens and garden-walls which are frescoed without and full of greenery within, of roses and singing birds and delightful young people, who are all personifications—or as we might phrase it to-day visualizations—of charming qualities and pleasant feelings, Beauty, Courtesy, and the like. Gaiety and happiness are in the air; the very difficulties appear made for the pleasure of overcoming them. All is fresh, innocent, buoyant, light-hearted, and in spite of the allegory full of a certain reality in the scenery and the situations. This part of the poem is only a little over four thousand lines in length; and the work would probably have been finished in less than the same number again. But here the author died; and perhaps his fragment would have perished, like so much else of good and bad, had not another poet, less romantic, but of stronger wing, been moved to adopt it and complete it on his own lines. It would seem to have lain unknown and uncopied for some forty years, when Jean de Meun,[1] about the same age himself as the first author had been when he began the poem, found it, and saw in the fresh and vigorous Rose of Guillaume de Lorris a stock whereon to graft a Rose of his own of very different nature. In his hands the refined and delicate Damask bourgeons and spreads into a prodigious and rather coarse Rambler. There is some pretence and profession of following the plan of the original poem, which is indeed at last worked out to a kind of conclusion. But the whole character of the work is changed. The light-heartedness has disappeared, and gives place to a cynical humour. The atmosphere of romance is changed for that of satire. In the words of M. Gaston Paris:[2] "The subject of

by the fact that Guillaume de Lorris was acquainted with the *Tournoiement d'Antechrist* of Huon de Méri, written in 1235 (Gaston Paris, *Littérature française au moyen âge*, § iii).

[1] Born about 1250. Gaston Paris, *loc. cit.*

[2] Gaston Paris, *Mediaeval French Literature* (Temple Primers), p. 122. This

the poem, the conquest of the Rose by l'Amant, is often but an accessory lost to sight; l'Amant himself, instead of suffering and acting, is but the benevolent[1] listener to interminable discourses addressed to him by Raison, Ami, Faux-Semblant, which unfold a kind of disordered Encyclopaedia, taken from various sources, but penetrated with the author's spirit, a bold, cynical, nowise religious, eminently *bourgeois* spirit, and at times quite modern. . . . We also find a coarse naturalism which appears again with a certain grandeur, in the episode where Nature confesses to her priest Genius, and complains that man alone in the world refuses to obey her with docility."

The strange incongruity between the two parts of the poem did not hinder its success, nor, hybrid though it was, did it suffer from the usual law of hybrids, sterility. For in the succeeding generations it became the parent, direct or indirect, of several works of some length and importance, chief among which was the *Pelerinaige de l'homme*, through the line of which it is possible to say that in some sense the *Roman de la Rose* was the ancestor of the *Pilgrim's Progress*. For over two hundred and fifty years, first in manuscript and then in printed editions, it enjoyed a vast popularity; and in spite of the fulminations of Gerson, and the shrieks of Christine de Pisane, the healthy good sense of the public persisted in seeing in it more than the mere sensuality, refined or coarse, which is only a conspicuous feature to the eyes of the prurient-minded. There are, certainly, passages too outspoken for modern ears, and some things less pleasing even than mere coarseness. But these might be cut out, and leave the poem little mutilated. Although the author of the *Jardin de Plaisance*[2] links the *Roman de la Rose* and the *Livre de Mathéolus* in one condemnation, the difference is vast between them; and the popular judgement was right in refusing to resign the former to the dirty-minded

most delightful and valuable little book is, unfortunately, disfigured by the appalling translation. It has not, I believe, been published in French.

[1] I do not know what the original French word was.

[2] Ft cliiii, edition of Oliver Arnoulet, Lyon, s. d.

for whom the latter was written. It is very significant that the small illustration of Mars and Venus, alluded to above, which belonged originally to the *Livre de Mathéolus* and is in that book one of the less improper, was found too much so for the readers of the *Roman de la Rose*, and is replaced in the next edition by another cut.[1]

[1] See pp. 31 and 92.

PART I.

BIBLIOGRAPHY.

SECTION I.

GENERAL BIBLIOGRAPHICAL ACCOUNT.

The Manuscripts.

I REGRET that I must leave this important and interesting part of the subject quite untouched. But any real study of it would involve enormous labour, besides much travelling, owing to the immense number of manuscripts in existence. The literary side of it will, I hope, be treated in M. Ernest Langlois' new edition, when the eagerly-awaited day of its appearance arrives. The artistic side—including the grouping of the manuscripts according to the subjects chosen for illustration, and the style of the illustrations—would be a work of very great interest to any one with the necessary time and knowledge, and I hope somebody will some day undertake it. The study of the manuscripts is in truth of greater importance than of the printed editions; for, apart from any question of the text, the actual number of the manuscripts cannot be much, if at all, less than the number of copies left of the early printed editions. Indeed, if we omit the four editions of Clément Marot's Recension, the later of which exist in some quantities, the manuscripts are probably the more plentiful. They could, no doubt, be traced into groups which might almost be called "editions," more and more

numerous as the work grew famous, more and more beautiful as it became the favourite of the rich, more and more cheaply written as its popularity spread downwards. Many libraries have no copy of any of the early printed editions, but hardly a library of any importance, public or private, but possesses at least one manuscript; and the student of booksellers' catalogues knows that a manuscript appears in them quite as often as a printed copy, at least of any of the rarer editions. In the British Museum there are thirteen manuscripts, five of the fourteenth century, eight of the fifteenth, the finest of all, Harley 4425, being copied as to its text from the third Lyons edition (Le Roy). Full accounts of all but one of these are found in Mr. H. D. L. Ward's catalogue. The Bodleian has five, all of the fifteenth century. In the Bibliothèque Nationale there were sixty-seven when M. Paulin Paris wrote the account in the *Histoire Littéraire*, vol. xxiii. Several of these are described in the same writer's *Manuscrits françois*. Three of them are earlier than the fourteenth century. There are eight in the Bibliothèque de l'Arsenal; five in the Musée Condé. The total spread over the world must be several hundred.

The Early Printed Editions.

In the list of these (Appendix C) it will be observed that there are certain omissions, as well as additions, as compared with the usual enumeration in bibliographical works. But having examined all copies, or at least all of whose identity there could be any doubt, in the British Museum, Bodleian, Bibliothèque Nationale, Bibliothèque de l'Arsenal, and the Musée Condé, as well as many copies in private hands, I have been able to discover no edition not in this list; and I am driven to believe that some of those mentioned by bibliographers either do not exist, or are merely duplicates differently described. This seems to be the case with the third edition mentioned by Brunet (vol. iii, col. 1172, top), which will be spoken of below; and of the eleven numbers in

Dr. Copinger's Supplement to Hain, I cannot make more than seven separate editions.[1]

A glance at the list will show that there is a pleasing and unusual straightforwardness, not to say symmetry, in the general sequence of the editions. In fact the plaguey little demon who digs pitfalls for bibliographers, and sooner or later catches every one of them tripping, seems to have been temporarily off duty when the *Roman de la Rose* was issuing from the various presses, although it must be acknowledged that in some of the details he shows signs of great activity. The bibliography, as a whole, is kind enough to arrange itself unasked in a simple and easily-remembered scheme, the editions falling naturally into four well-marked groups: (1) The Folios; (2) The Quartos; (3) The editions of Clément Marot's Recension; (4) The editions of Molinet's Prose Version. There is another point in which this work shows consideration for bibliographers, and that is in the numerical symmetry of the editions, which run into sevens as neatly as a Hebrew genealogy. The Folios are seven, the Quartos seven, and the other two groups of four and three respectively are together seven. These twenty-one editions, with some small variations in particular copies due probably to different impressions of the same edition, make up the whole series, as far as I can discover. They range from about 1480 to 1538, a period of nearly sixty years. After this there is a long blank of nearly two hundred years, during which no edition appears to have been printed; and the next edition to that of 1538 is the edition of 1735, edited by Lenglet Du Fresnoy.

The Folios.

In the first group, the Folios, not one of the seven bears a date; and the first three are also without name of place or printer.

[1] His 5149 is Folio VII; 5150, 5152, 5153 appear to be all Folio I (5152 an imperfect copy); 5151 is Folio IV; 5154 and 5159 are Folio II; 5155 is Quarto I; 5156, 5157 are Folio III; 5158, Folio VI.

It is, therefore, only by means of the type, the woodcuts, and other indirect evidence that their order can be ascertained. No less than five of the seven, however, are illustrated by the same series of woodcuts, printed from the same blocks, and by the state of these cuts, the gradually increasing breaks and cracks, and the gradual disappearance of a certain number of them, it is a comparatively easy and safe matter to arrange them in chronological order. But this method was not adopted by the earlier bibliographers, no doubt owing to the fact that all these editions are rare, and that it has been hardly possible to find all the five editions together in any one library, public or private. And there has been till recently a great ignorance of the relation of all the early editions to one another, and especially of the actual identity of the wood blocks in five of them. Thus in 1878 a type-imitated, so-called facsimile, was issued of one of these five editions, with copies of the woodcuts; copies which were doubtless obtained by tracing, and which in these days of photographic facsimile seem rather poor. But the edition chosen for this expensive and careful reproduction was neither of the two earlier, which contain the complete series of cuts, but the edition of Jean Du Pré, in which two of the cuts are missing; and it seems difficult to believe that the projectors of this facsimile edition knew of its relation to the Lyons Folios, or that they would not have chosen one of those for reproduction in preference, with the full series of woodcuts, had they known of their previous appearance. It was, again, from Du Pré's edition also, with its incomplete series of cuts, that the well-known edition in the *Bibliothèque Elzevirienne* got its imitations of these same cuts, also apparently traced.[1] Of these woodcuts, the famous Lyons series, I shall have more to say directly; but first comes the question, "Which *is* the first edition of the *Roman de la Rose*?" Brunet gave up the question in despair. He mentions three[2]

[1] Though these two sets of facsimiles appeared in the same year, 1878, they are, as far as I can make out, independent of one another, and not printed from the same blocks.

[2] These appear to be really only two. See *postea*, p. 22.

editions of forty-one lines printed at Lyons, and says frankly that he is unable to say which is the most ancient of the three. After enumerating these three, however, he gives a brief notice of an edition of thirty-four lines, containing one hundred and seventy-seven (it should be one hundred and eighty) leaves. This edition also is without date, place, or printer's name, and Brunet has nothing to say of it except *voici encore une édition fort ancienne.*

It seems now certain that this is earlier than those he described before it, and is the real first edition. In the third volume of his *Histoire de l'Imprimerie*, M. Claudin goes at length into the typography of these earliest editions, and establishes on typographical grounds the priority of the 34-line edition. His reasons will be found briefly stated in the account of that edition given below (p. 35). I may also say that some time before M. Claudin's third volume appeared, I had consulted the late Mr. Proctor on the subject, showing him my reasons on internal grounds for thinking this edition earlier than those of Syber and Le Roy, and that he, without hesitation, took the same view, on typographical grounds alone. After the consensus of two such experts, there is no need of corroborative proofs, but as the evidence of the woodcuts is interesting, and I think would be even by itself conclusive, I will give it here in detail, in the same form as I set it forth in the paper I had the honour to read before the Bibliographical Society in February, 1904.

The most superficial examination is enough to show that there is some very close relation between this edition, A on the list (Appendix C), and the two succeeding editions, B and C, especially with regard to the illustrations. Not only does the total number of woodcuts in Folios II and III correspond exactly to the number in Folio I, viz., ninety-two, but both series represent, cut for cut, the same scenes, the same figures, and the same actions. In fact, the one set is without doubt more or less closely copied or imitated from the other.[1] The examples of the two series reproduced show the imitation quite clearly.

[1] The fact that several of the cuts have been reversed in the copying seems to

But then, of course, comes the question—which copied which? That the cuts in Folio I, which may be called the Ortuin cuts, are ruder in style than the cuts in Folios II, III, etc., which may be called the Syber cuts, and show less proficiency in the art of wood-cutting, seems plain, when the whole of the two series are considered together. But it is obvious to suggest, especially to any one familiar with the extent to which cheap and bad copying of famous woodcuts was carried in France a few years later than this, that the ruder cuts were copies by an unskilled workman of the more sophisticated cuts of Folio II. Indeed, some years ago, when I first became acquainted with the two series, and found the Le Roy edition universally accepted as the first, I naturally took for granted that this was the case. But on closer examination not only does the general impression negative this idea, but there are particular indications which seem conclusive as to the copying having been the other way about. Thus the cuts in Folio I are habitually more faithful to the description in the text than those in Folio II, and details strictly carrying out the words of the poem are again and again found in the Ortuin cuts, but ignored in the Syber, especially where not very obtrusively shown in the former. Often, indeed, the Syber cuts show a certain amplification of scenery and elaboration of background and details; but these details are never drawn from the text, but are merely general heightenments of the picture, the wood-cutter seeming to show throughout a desire to improve on the rude style of the earlier craftsman, and to be thinking more of displaying his own technical superiority than of illustrating the text. Indeed in some examples, to be given presently, it seems hardly possible that he can have had the text before his eyes at all. It is remarkable, however, that the earlier wood-cutter, in spite of his inferior technique, has often contrived to give more expression to the features in his cuts than his successor, and in the facsimiles, §§ 15 and 29, on Plates IV and X, the grace both of the figures and the faces in the earlier representation con-

exclude altogether the remote alternative that both followed independently a common series of drawings.

trasts strikingly with the ineptness and conventionality of the later. Particularly noteworthy is the earlier artist's bold and not unsuccessful effort to give beauty to the reflection of the face of Narcissus in the fountain, showing his keen interest in the story he was illustrating.

Two other pairs, §§ 78 and 101, Plates VI and XII, have been selected for facsimile as the most striking examples of the superiority, as illustrations, of the Ortuin cuts. In the former, § 78, the designer has brought into one illustration several different objects or actions, which are mentioned in the text as examples of the "Force of Nature." Thus we see the bird in the cage, who would gladly exchange his good food and comfort for liberty; the fish in the trap, whose companions think he is enjoying himself, and seek to join him; the cat, whom instinct teaches to go for rat or mouse, although she has never seen one before; and lastly and chiefly, the object of which the others are parables, namely, the young man who regards wistfully the consolation and repose of the monastic life, but is warned that he will find himself in the same position as the bird in the cage or the fish in the trap, and feel the calls of Nature irresistible:

> S'il ne fait de necessité
> Vertu par grant humilité.

Now if we compare the two illustrations, it quickly becomes apparent that the ruder cut is an almost anxious effort to represent or suggest the precise things mentioned in the text, with a naïve determination to bring in everything, and no thought at all of making a harmonious picture. What particularly strikes the eye is the birdcage hanging in the air with nothing to hang from; and it was no doubt this particular feature which offended the more sophisticated wood-cutter, and led him to try to improve the picture into a more connected and logical form. With this object he has changed the scene from *plein-air* to indoors, and his birdcage hangs from the very definite joist of an undoubted ceiling. But the awkward part of the business for him is that, in order to get the ceil-

ing to hang the birdcage from, he has had to bring the fish in the fish-trap indoors as well; and the lines which in the earlier picture represent, with the simple but efficient suggestiveness of early art, the flowing stream in which the trap is lying, he has turned into the straight lines of the floor of his chamber; while in an even more awkward way, he is driven to depict the whole building representing the monastery at which the young man is staring, door, windows, roof and all, as also within the same chamber.

In the second example, § 101, Plates VI and XII, the evidence is equally clear. The cut illustrates the story of Deucalion and Pyrrha, who, as the text tells fully, asked counsel of Themis how to re-people the earth; and were told in reply to throw behind them "the bones of the great Mother." This Pyrrha, with proper filial feeling, objected to doing, till Deucalion interpreted the words as referring to Mother Earth, and her framework of rocks. Deucalion then cast stones from which sprang men, and Pyrrha others from which sprang women. The first illustrator, the artist of the Ortuin cuts, as usual read his text with a care which some modern illustrators would do well to imitate; and depicts in his usual naïve but effective way the upper portions of two human figures, plainly meant to be distinguished as man and woman, rising or developing out of things plainly meant for stones. The later woodcutter, on the other hand, has clearly no knowledge of the story, and is perfectly satisfied with himself for representing two figures, of indistinguished sex, rising out of what may be ground or may be water, with all suggestion of the stones eliminated. Yet, apart from these details, it will be seen that the general resemblance of the two cuts is extremely close; and it seems inconceivable that L.ii. should be the original and L.i. the copy. In fact, this one cut alone seems to me almost conclusive.

There are many less salient instances, all to the same purpose, the earlier cut aiming at literal illustration of the text, and the later copying the general features of the earlier, and missing pointed details. A rather telling example is the cut representing the *Dieu d'Amours* in pursuit of the lover, § 14, Plates III and IX. Here

the arrows in the hand of the god, which should be five according to the text, are represented in the Ortuin cut in a somewhat indefinite sheaf, where four can be counted, and a fifth is pretty certainly meant to be half hidden by the others. At a general view, however, there appear to be only three, and the later cut, therefore, shows three and no more than three, plainly and definitely.

There is, further, a point of typography which also shows the priority of the 34-line edition. It consists in a curious transposition of two lines, common to both the Second and Third Folios, Syber and Le Roy, where there is nothing in them to account for it, as it occurs in an ordinary column. On turning to Folio I, however, it becomes intelligible. The facsimile, § 34, Plate IV, shows the upper part of the page, with a large woodcut, above which are two lines of print, which are the same lines as are misplaced in the other two Folios. Now, if we read these lines as usual in columns, the same transposition occurs. If, however, we read them across the page, the order is correct. And it is perfectly plain how easily, in a rearrangement of page form or shifting of the place of the woodcut, such a mistake—if it is a mistake and not intentional—might happen. If there were only *one* line of text above the woodcut it would be natural to read it across the page; and if a second line of text were added after, the same arrangement would be extremely likely to subsist. In any case the arrangement seems here an intelligible and not unnatural one; while in the other Folios it is a pure misplacing of lines. It was, no doubt, somewhat unintelligent of the Syber and Le Roy printers not to perceive how the lines ought to go, as the rhymes show the order plainly. And the Paris printers, headed by the scholarly Du Pré, perceived the error of their Lyons brethren, and restored the right order.

As to the printer and place of printing of this 34-line edition—henceforth, I hope, to be given its proper place as the first edition—there has been some doubt. The question will be found discussed fully in M. Claudin's third volume. The book has been attributed to Jean Croquet of Geneva, who printed the *Postillae Guillermi* in a type practically identical; also, more conjecturally, to Schenck at

Vienne; but last, and with most probability, to Ortuin, or Ortuin and Schenck, at Lyons, to which place the watermarks in the paper point strongly. M. Claudin decides finally in favour of Ortuin and Schenck. Mr. Proctor agreed with him, and assigned the book to about 1480-1482.

For some reason or other, perhaps because Brunet dismisses it so lightly, this edition has not hitherto received so much attention as it seems to me to deserve; not only as being the first printed edition of this famous poem, and giving the form of the text which was followed with slight variations by all the subsequent editions until Clément Marot's Recension superseded it; but even more for the sake of the woodcuts. Rude as their style is, and childish as the art of both designer and cutter appears in many of them, there is in others a very decided feeling for grace and beauty, and a sudden power of rendering expression in pose and features which seems to come more from the determined effort of the woodcutter than his skill, and is startling in contrast to the rudeness and childishness. Moreover, just as in numerous other cases the first printed edition of an illustrated work fixed the standard for all subsequent editions, so these rude and early designs were the source, model, and inspiration of the greater part of the illustrations made for the early-printed editions of the *Roman de la Rose*. We have seen how closely the Syber series followed them; and the Syber cuts, after they came to Paris, were in their turn copied or imitated to a large extent in all the succeeding series.

The next edition, the Second Folio, in which the Syber cuts first appear, and for which they were pretty evidently made, is a book of extreme rarity, and it is possible that there is only one quite perfect and uninjured copy in existence; that is the copy described at length by Mr. Quaritch in his *Catalogue of Mediæval Literature*, and even that appears to want a leaf at the beginning, a leaf, however, which was no doubt merely blank, as is the first leaf in the Ortuin Folio.[1] The copy in the Library at Lyons, described by Brunet, has lost the last leaf, and some former owner in a

[1] Preserved in Mr. Locker-Lampson's copy. See p. 36, postea.

manuscript restoration has attributed it to Gering. M. Jean Masson of Amiens possesses two copies of this most rare book, both unfortunately imperfect, but exhibiting most interesting differences in the first page. One copy has been very thickly coloured, and in this (from which the facsimile Plate XIIIa was made) *commance* is spelt with an *a*, and there are two misprints; in line 4 *mensonges* is spelt *menzonges*, and lines 18, 19, at the top of the second column, are transposed. In the second copy (as in the Lyons copy from which the facsimile, Plate VII, was made) these mistakes have been corrected, but otherwise the copies are identical.[1] This edition is confidently attributed by M. Claudin to Jean Syber of Lyons, about 1485-6. Mr. Proctor thought it perhaps a year earlier, 1484. Until quite recently it has been supposed to be the earliest printed edition of the *Roman de la Rose*; although book-sellers have often claimed that title for its immediate successor, the Le Roy edition, in which the same cuts appear in their full number. The type of this latter was identified as Le Roy's by Brunet.[2] M. Claudin would place this *Roman de la Rose* about 1487 or 1488. It is not nearly so rare a book as the Syber or Ortuin editions, and many public libraries have a copy. This edition has a title-page, with a single line of text, *Le Rommant* (in some copies *Rommaut*) *de la Rose*.

Although on typographical grounds these two editions are attributed to two different printers, Syber and Le Roy, it is evident that there was intimate connection between them.[3] The woodcuts throughout the two are identical, and even the border to the first page, although in several of the cuts the Le Roy edition shows breaks and cracks absent or less serious in the Syber. There is the same number of leaves, and the same number of lines to a column;

[1] A third point of difference which appears in the facsimile, the reading of *vingtiesme* for *quinziesme* in line 23, is only a pen and ink alteration due to some former owner.

[2] M. Claudin points out that it is not (as Brunet says) in the type of Le Roy's *Doctrinal de Sapience*, 1486, but of his *Fier-à-Bras* of 1487.

[3] M. Claudin notes another instance of the same connection between these two printers, both of whom were financed by Barthélémy Buyer.

and in fact, after some trifling variations in the first few leaves, the two correspond page for page, in everything but the style of the type, to the point of facsimile. It is evident, therefore, that they are very liable, in mere verbal description, to be confused; and it is possible that there are copies of the Syber edition lying unrecognized even in public libraries. Nor is it, of course, impossible that these twins have a third twin-brother, another edition with equally close resemblance of feature. Brunet speaks positively of an edition which he says appears to him different from the two preceding; and the first lines, as he prints them, present the curious difference of *songe*, *fable* and *mensonge* without final *s*. This particular point, however, looks so like a modern transcriber's error, that I cannot help suspecting it may be due to incorrect copying, either by Brunet himself or some one who copied for him. There may be, probably are, differences of impression, as in M. Masson's two copies of the Syber. But in compiling the List of Editions I have thought myself justified on the whole in omitting this elusive spectre, which alone of the whole number I have been able neither to see nor to handle.[1]

We now come to the first edition printed in Paris. Jehan du Pré, the printer of the magnificent Abbeville *Cité de Dieu*, and the first Paris printer to introduce woodcuts into the printed book, became possessed, we know not how,[2] of the blocks of the Syber woodcuts—so strangely inferior to most of his own purveying—and produced an edition imitating the two Lyons Folios in which they had appeared. His edition is undated. M. Claudin, vol. ii, p. 355, puts it "after 1493."[3] The woodcuts, however, proclaim

[1] In the *Supplément* to Brunet, a misprint in the colophon of the Le Roy edition is stated very circumstantially, "*lard* [*sic*] *damour*" for *lart damours*. But in several copies which I have examined, even the Bodleian with the difference in the title, I cannot find this particular trait.

[2] Both M. Claudin and M. Rondot are very decided that Jehan Du Pré the Paris printer was a different person from Jehan Du Pré the Lyons printer. Here it would obviously be convenient for them to be the same.

[3] He does not say on what ground, but no doubt it is because of the large initials found first in 1493. See vol. i, pp. 269, 277.

clearly that this is their first appearance in Paris, that is, that this edition is earlier than Folios VI and VII, in which they appear again. Du Pré follows the Lyons Folios in the number of leaves, 150, and of lines to the column, 41. But he had the text carefully revised, some mistakes corrected, and some words slightly modernized; and he introduces for the first time in print an interpolation of 104 lines, which appears in all subsequent editions till Clement Marot's Recension; and was even reintroduced into the second edition of that. Whether this was done to fill the gap caused by the omission of certain woodcuts, or they were omitted to provide room for the interpolation, or whether both causes operated, is uncertain.[1] But the number of woodcuts instead of being 92 is only 88. This reduction is due, in the first place, to the disappearance altogether of two cuts, one of them the large half-page cut of the Building of the Tower, and the other a cut which curiously enough reappears in the last two Folios. Further, in Du Pré's edition two of the three cuts, repeated in the Lyons editions, are only used once. The absence of these cuts naturally made the page-for-page and line-for-line imitation of the Lyons Folios impossible: and the conformity, which is extremely close in the first few pages, gradually becomes less and less until there is a divergence of more than a whole page. The inequality is then redressed by the interpolation; and the conformity of line and page is maintained, with only trifling exceptions, till the end.[2]

Following very soon after Du Pré's edition come the two last editions which contain the Syber woodcuts, still from the original, most long-suffering, blocks. The first bears no printer's name, but is attributed by M. Claudin to Le Petit Laurens; the second, in the colophon, is stated to have been printed by Nicholas Des Prez: but M. Claudin notes that the type is that of Pierre Le Caron, whose mark is one of several found on the title-

[1] The loss of two cuts, one a large one, may have suggested the addition of the passage, and its length have necessitated the omission of two more cuts (repeats).

[2] In one of M. Masson's copies of the Syber, some of the missing leaves have been supplied from a copy of Du Pré's edition, which shows the close uniformity.

page of different copies. In these two editions the form is a little changed from that of the preceding Folios; the number of leaves is 142 instead of 150; and the number of lines to the column 43 (occasionally 44) instead of 41. Just as the Syber and Le Roy editions are, save for the type, facsimiles of one another, so are these two 43-line editions, line for line, page for page. In only six or seven instances, through the whole, is a line carried backward or forward from one page to another. The type also, to the ordinary eye is extremely similar; the only really salient point, except to the trained eye, being the shape of the minuscule *d*. So close is the likeness that in a copy of the earlier of the two editions I found a facsimile leaf had been introduced made from the later; and this might have remained undetected had I not happened to want a facsimile of the same leaf for a copy of the later edition. The woodcuts, however, show more variation. Of the 85 original blocks—the total 92 of the early editions is made by repeats—80 survive in the Laurens edition, Folio VI, but only 73 in the Des Prez, Folio VII. The numbers of the illustrations are made the same by an increased number of repeats in the later edition. I alluded before to the curious fact of the reappearance in these last two Folios of one of the Syber cuts, which for some reason or another was not made use of by Jean du Pré, who brought them to Paris, or first used them there. It is now used, not in its right place, but as if it were a printer's mark, just over the *achevé d'imprimer* (Plates XXV and XXVIII).

The earlier of these two editions, Folio VI, has been sometimes called Vérard's first edition, being the first of those mentioned under his name by Brunet. M. Claudin, however, does not apparently recognize Vérard's connection with it; but merely says that there are two forms of the edition, one in which the title-page bears simply the words *Le Rommant de la Rose*; and the other in which below this title is the mark of Jehan Petit, with a woodcut border on the right-hand side.[1] I therefore concluded at first that the only copies bearing Vérard's mark were those on vellum,

[1] The British Museum copy is of the latter, the Bodleian of the former.

like the copy in the Bibliothèque Nationale—the only one cited by Macfarlane—which were richly coloured and gilt in Vérard's shop, but do not necessarily imply that he was strictly the publisher. Not long ago, however, I found an interesting bit of evidence that Vérard had a connection with ordinary paper copies as well, in the shape of a title-page, undoubtedly of this edition, with the same piece of woodcut border as in Jehan Petit's copies, but with Vérard's mark instead of Jehan Petit's. (See Plate XXIIIa.) The title-page is the only part of the book belonging to this edition. The book itself is a copy of the first edition of Clément Marot's Recension, 1526, which has lost its own title.

The last of the Folios, that of Nicolas Des Prez, must have followed this very soon. I have printed in the list the names of five publishers whose marks are found in different copies. The text shows signs of having been carefully revised from that of the preceding edition; some mistakes were corrected, and some words modernized. M. Claudin places this edition 1498-1500. But the address given by Michel Le Noir offers a difficulty.[1] According to Renouard (*Imprimeurs Parisiens*, p. 233) this address is used only in 1505 and 1506. He gives it thus: "Au bout du Pont Nostre Dame devant Sainct Denys de la Chartre a lymaige Nostre Dame." If then Le Caron had anything to do with this edition, either as printer or publisher,[2] it is evident that either M. Le Noir had this establishment at the end of the Pont Nostre Dame at that time in addition to his usual address "sur le Pont Saint Michel"; or that this title-page was printed several years after the rest of the book. (The small type of the name and address, however, is identical with that used in the body of the book.) This latter hypothesis suits also with the name of Jehan Ponce, to whom Renouard assigns only the date "vers 1505." M. Claudin, ii, 168, mentions an edition of *Floretus* bearing two dates and

[1] M. Claudin does not appear to have seen a copy of this edition with M. Le Noir's name. I have a copy myself, and a copy is cited in a catalogue of Rosenthal's in 1904.

[2] Le Caron's latest date is given as "1500 environ" by Renouard.

printers' names, 1495, M. Le Noir, and 1499, P. Levet, which appears to be an instance of the same kind of thing.

This is the last appearance of the Syber woodcuts. But in the Lyons edition of Molinet's prose version, there are very coarse re-cuttings of sixty-five of them, many of them repeated several times.

I have left to the last, as holding an important place among the Folios, that which is undoubtedly Vérard's, Folio V. This and Du Pré's are plainly closely related, both being in form imitations of the Syber and Le Roy editions. Like Du Pré's, Vérard's Folio consists of 150 leaves in double columns of 41 lines to the column; it has 88 cuts; and it introduces the same interpolation of 104 lines. In fact, there can be no doubt that one edition is directly followed by the other. M. Claudin attributes the printing of this edition to Étienne Jehannot, and fixes the date as slightly before 1495 by the condition of the large woodcut L of the title, a letter which appears again, rather more worn, in a book dated 1495.[1] If the conjectural date of the Du Pré edition as after 1493 is right, it might evidently be a doubtful question which of the two editions appeared first, Du Pré's or Vérard's. There is, however, one piece of textual evidence which, slight as it is, seems necessarily conclusive as to the priority of Du Pré's. This will be found set out in the section dealing with the pedigree of the editions on p. 165. And the general probabilities point strongly to the same conclusion. It is certain that Du Pré must have had Folio III before him to know how to place his cuts so exactly. It is equally certain that the Du Pré and the Vérard are closely copied, one from the other. So that supposing Du Pré to be the copier, he must have been copying two different models at the same time, which seems extremely improbable. Again, if Vérard was copying direct from Folio III, why did he omit the two missing cuts, instead of supplying them, like the others, from the inexhaustible stock of his own incongruities?

There are also certain features in the Vérard Folio, which

[1] *L'ordinaire de Cyteaux*, printed by Étienne Jehannot.

seem to suggest that it was rushed out in a hurry, as if to compete with a rival edition. For while about a third of the woodcuts, all in the earlier part of the book, are evidently designed intentionally for the work (mainly, indeed, after the suggestions of the Syber cuts, but a few original in character), the remaining two-thirds are simply old cuts pitched in almost at random. They are drawn from all sorts of sources, sacred and profane, and in their present office are often incongruous and sometimes ludicrous; as, for instance, where instead of Pygmalion and the Statue, we have the cut of Eve and the Serpent from the *Bible Hystoriee* (a close copy of a cut from Richel's *Spiegel der menschlichen Behaltniss*), or where Noah in the Ark has to do duty for Jason sailing after the Golden Fleece. Even the cuts appropriate to the work often appear a second time in most astonishing masquerade, the figure of Avarice having to play Narcissus at the well, and Love instructing the Lover being represented by the gruesome scene of Nero's vivisection of his mother.

There are two copies of this edition in the British Museum, one of which is a fine copy on vellum, very richly decorated. Here all the cuts are thickly painted over; and where—as in so many cases—the cut is quite inappropriate, the illuminator has paid little or no attention to it, but produced an illustration of his own to fit the subject. This copy therefore is a well illustrated book, entirely different from the paper copies, with their ludicrous incongruities of illustration. And it might be suggested that the publisher was thinking chiefly of his vellum copies, intended for such treatment, and thought anything good enough for poor people who could only buy paper ones. But in any case it is pretty evident that the original intention was to design a whole set of cuts for a fine new edition. The first three cuts, and three or four beside, are original in design, and owe nothing, even of suggestion, to the Syber cuts. About sixteen or seventeen others seem to be founded more or less on the Syber cuts, but are not mere copies, and are appropriate to their subjects. Suddenly, before any more were cut, and very likely before any part of the book was

set up—for there is an admixture of incongruous cuts with the appropriate quite early in the book—some cause, which may well have been the appearance of Du Pré's edition, must have arisen to change the plan; and instead of a fine book with a complete series of new and appropriate illustrations, such as the Quarto edition afterwards issued by Vérard, appeared this grotesque volume, so unworthy of Vérard's reputation. The suggestion of hurry to publish is further borne out by the curious mixture of types, which, as Mr. Proctor points out in his Index, implies that "Compositors were setting up in both types simultaneously . . . both leaf by leaf, and with the types rather mixed."[1]

The Quartos.

If Vérard's Folio is so poor and so unworthy, the Quarto which bears his name makes up for it by being far the best (as well as the earliest) of the seven editions of that size which appeared at Paris within the first thirty years of the sixteenth century. It is somewhat curious that the Folio editions and the Quartos should be chronologically so clearly divided, and that there should be practically no overlapping. It is evident, however, from the cheaper style of the later Quartos that the work itself was becoming more and more "popular," and perhaps correspondingly less the rich man's toy or treasure. The year 1500 seems, neatly enough, to mark the change, though the last of the Folios must have been still on sale for some time after the first of the Quartos had appeared. The famous British Museum MS., Harley 4405, with its magnificent miniatures in the highest possible style, is usually ascribed to about this date. It appears, however, to have been transcribed from the Le Roy edition; and may very likely, therefore, have been begun some years before the end of the century. For the seeker after *éditions de luxe*, the prose version of Molinet, to

[1] Proctor, Index, ii, p. 604.

be mentioned later, may have to some extent taken the place of the original. For while I can find no record of a vellum copy of Vérard's Quarto, there is in the British Museum a copy on vellum of the Vérard edition of Molinet's Prose Version, with the woodcuts—which are the same as those in the Quarto—richly illuminated. The Vérard Quarto has no date; but I have shown reasons in Appendix A for placing it earlier than most bibliographers have done; and it seems certain it was issued in either 1499 or the earlier part of 1500.

The Vérard Quarto contains, beside the *Roman de la Rose*, the *Codicille et testament de Maistre Jehan de Meun*, and the *Epitaphe du roy Charles septiesme*. Apart from these, the actual *Roman de la Rose* itself corresponds in arrangement exactly to the Fourth Folio, Jehan Du Pré's, from which it was plainly copied. It has 150 leaves in double columns, 41 lines to a column, and 88 woodcuts. The woodcuts, with the exception of three, are all plainly designed specially for the work, and are of a rather peculiar style. All but a very small number, perhaps three or four, are copied, usually very closely, from the Lyons cuts (L.ii.). But the copying has been done intelligently, and judicious corrections introduced, showing study of the text. Thus, whereas in the Lyons series, the suicide of Lucrece does duty for that of Nero also, the Vérard illustration of this latter represents Nero as a king, and introduces the "deux garçons" mentioned in the verse-heading (Plate XXXI, § 43). Again, in the cut depicting the three tragedies of Dido, Medea, and Phyllis, the last named appears as a woman, whereas in the Lyons series, strangely enough, she was depicted as a man (Plates XI and XXXI, § 76). In the copying from the Lyons series, more than half of the designs are, as we should expect, reversed; and it is quite natural to find that the reversed cuts are closer copies than the unreversed. The evidence of the cuts agrees with that of the text and the form that this edition was founded on Du Pré's, and not on either of the Lyons Folios; for the two cuts of the Lyons series which are missing in Du Pré have no copies here; and in the two instances where cuts, repeated

in the Lyons Folios are only used once by Du Pré, the same occurs in the Vérard Quarto. The latter, however, has improved on the Du Pré Folio by twice using separate cuts where that (as well as the Lyons Folios) used repeats.[1]

Three of the cuts are of different style from the rest. One is a cut of a writer in his study, found frequently in Vérard's books, and repeated again before the "Epytaphe" at the end of the same volume. The other two appear, like that, to be old cuts pressed to new service; they resemble one another in style, and though of rather smaller size, recall in faces, figures and costumes the illustrations to the *Mer des Hystoires* of Vérard, 1488, according to the facsimiles given in Macfarlane and in Claudin. The special series of cuts reappears in Vérard's folio edition of Molinet's Prose Version, to be spoken of hereafter, and many of them in other books of Vérard's.

The titles of both portions of this book are in part xylographic. In the type part of the title of the second portion there is a slight variation in different copies, the usual reading, *audit Meun*, being replaced by *a Meun* in the British Museum copy, and in the copy in the Didot Sale Catalogue. Brunet cites a copy of this edition bearing the name of de Marnef.

We now come to the first dated edition in the whole series of the Roman de la Rose. This is the second Quarto, printed at Paris, 1509, for Michel Le Noir. The name of this publisher appears, as mentioned above, on some copies of the last of the Folios; and he now issues three quarto editions in fairly rapid succession, 1509, 1515, 1519. The 1509 Quarto has little interest or importance, and marks a distinct drop in the style of publication. It has very few cuts, and only two of them (on one block) specially designed. The text is copied from the last of the Folios, VII; but these two woodcuts are free copies of the pair at the head of Vérard's Quarto. In a great many of the later MSS. we find just one single pair of illustrations heading the work, one of

[1] There are therefore 85 different woodcuts and only 3 repeats in the Vérard Quarto, as opposed to 83 different and 5 repeats in the Du Pré Folio.

which invariably represents the Sleeper; and it is possible that some influence of this tradition caused Le Noir to have these two and no more cut for his new and cheaper style of edition; or we might imagine that, like Vérard in his Folio, he had begun with larger designs of illustration, and been checked by some after-event or consideration. In either case it marks clearly a change in the popularity of the book or in the public aimed at.

The next two Quartos, however, are more fully illustrated, though the general form is kept the same as in the 1509 Quarto. Both have a number of extraneous cuts, made to do duty as best they may. A certain number in each have been chosen with marked appropriateness, and at first sight appear specially designed. They belong, however, originally to an edition of *Le Livre de Mathéolus*. One of these, the amours of Mars and Venus, which appears in the 1515 edition, was rejected from the next, apparently from its impropriety. This is interesting, as throwing some light on the view taken of the *Roman de la Rose*, and the character of those who read it. The 1515 edition has been called, says M. Antony Méray, that of François I, having appeared during the first few days of his reign.[1]

Little need be said of the remaining three Quartos, except that in print and paper they show a still further step downward. The title-page of all contains the erroneous alternative name, *Aultrement dit le songe vergier*. Two of them are not dated, the third, issued from the address of Philippe Le Noir, bears the date Feb. 7, 1526; this, therefore, must have appeared some ten months after the first edition of Clément Marot's Recension, the *Privilège* of which is dated 19th April, 1526, *apres pasques*, *i.e.*, at the beginning of the new year. The last Quarto must have been issued even later than this,[2] and it is somewhat surprising to find two editions issued in the *mauvais et trop ancien langaige* after Marot's modernization was published.

[1] He was crowned, at night, on the 25th January, and the book is dated the next day, 26th.

[2] See p. 56.

Clément Marot's Recension.

In the four editions of Clément Marot's Recension we find a new style and new publishers; and though the first edition is not a common book, and the second is a highly-prized book, their interest is less than that of the earlier editions. In the first, the 1526 Folio, there are no new illustrations, but a profusion of old blocks of Vérard's, mainly from his two editions of the *Roman de la Rose*, Folio V and Quarto I, but with a few others among them. Brunet mentions a copy on vellum with the cuts richly illuminated, there being a little revival of such work about this time. The publication must have been a success, as only three years after this edition, the same publisher, Galliot du Pré, issued another in a smaller, daintier form, with a number of little cuts of a quite new and graceful style, a book after the new fashion of small and dainty books, which was just setting in. This is the only edition of all the twenty-one in roman type. The cuts have a certain resemblance to some of the scenes in a title-page frame used about the same time by Denys Janot, *e.g.*, in the *Meliadus de Leonnoys* of 1532, on which is a monogram which appears to be J. F. I have not found this in any of the lists of marks of designers or engravers, and cannot find out what name it covers. It would be interesting to know, especially if it seemed reasonably probable to attribute to the same hand these little cuts, which have made this edition of the *Roman de la Rose* so much sought after. The printing of the text is careless, and in the numbering of the leaves there are many mistakes.

Two years later appears a third edition, with these same little cuts, but this time it is again in folio form and black letter. Here again it is the cuts that are most considered, and a bit of text, one hundred and fifty-seven lines in length, is calmly left out. The part omitted corresponds exactly to a leaf in the former Folio of the Recension, which was therefore evidently the edition

from which the type was set up; possibly this leaf was missing in the copy used. But it shows how little the text was considered that the gap was not noticed. A curious point in this edition is the appearance of a very pretty cut, plainly belonging to the series, which had not appeared in the previous edition.[1]

The last edition of all is a sort of cheap imitation—almost a parody—of the little 1531 edition, but in black letter, and a slightly larger format. The cuts are bad recuttings, coarse enough for a chap-book, of those in the model. The edition bears two dates, sometimes 1537, sometimes 1538, but there was only one impression. There is also a great variety in the title-page, as no less than ten different publishers adopted the disreputable changeling. The printing is very careless, and most of the mistakes of the 1531 edition are blindly followed, besides a whole new crop in addition. The only thing to be said in favour of the book is that it is of nice size and shape, more convenient to open and handle, indeed, than the edition from which it was imitated. Also the general effect of the volume—a point everybody feels, but few remarked till William Morris made so much of it—is pretty and taking, and this is, perhaps, the reason why the book has so often been honoured with a binding much too good for it.

Molinet's Prose Version.

I have left the three editions of this to the last, although it will be seen that in date they are all earlier than Clément Marot's Recension, and the two first especially belong to a time and style which must have seemed remote and antiquated by 1526. I have shown at length in Appendix A what seem to me conclusive proofs that the first edition is not Balsarin's of 1503, as it has usually been supposed, but the much superior edition of Vérard. The date of this, though not given in the publisher's colophon, seems clearly intended as 1500 in the rhyming envoi of the author,

[1] See account of woodcuts, p. 107, note 3; and Plate XXXIIIb, § 29.

which is apparently the only addition or alteration he saw fit to make in a work which, on internal evidence, he must have composed some seventeen or eighteen years before. This edition of Vérard's is, naturally, far the finest of the three, and is printed and illustrated in a style worthy of the best days of the great publisher. The illustrations, except the first, are all of the series made for Vérard's Quarto edition of the *Roman de la Rose*. Not quite all are here used, but most of those which are appear several times, and the total number of illustrations is much greater. They are here surrounded with a separate border of tabernacle-work, which is found about this period in many of Vérard's books, in conjunction with cuts of this series.[1] These books were often printed on vellum, and the cuts illuminated richly, and there is a vellum copy of this edition of Molinet's Prose Version in the British Museum, in which the cuts have been so treated.

Balsarin's Lyons edition of 1503—which he distinctly announces to be corrected and amended from a former edition—is a very slavish copy of Vérard's edition in its arrangement of illustrations; but fewer cuts are used, and therefore these have to do duty a still greater number of times. The cuts are almost all of them poor re-cuttings of a certain number of the second Lyons series.

The third and last edition is poor compared to Vérard's and has far fewer cuts; but it is carefully printed. The cuts are borrowed from various sources, and some of them have very little appropriateness. Two of them are from the *Mathéolus* series, which was partly drawn upon by Michel Le Noir for the Quarto of 1515. M. Le Noir died in 1520, and the present book, published in the next year, bears the name of his widow.

[1] See Plate XXXIIa.

SECTION II.

DESCRIPTION OF THE TWENTY-ONE EDITIONS.

A. Folio I. Goth. Without title, printer's name, place, or date. [Le Romant de la Rose: Lyons, Ortuin & Schenck: *ca.* 1481.]

Printed in double columns, containing 34 lines to a full column. There are 180 leaves, unnumbered, of which the first is blank. The signatures run from a 2 to z 3, the numerals being arabic;[1] sheets a to x in eights: y, z, in sixes. The initials to paragraphs are left blank, to be filled in by hand. Illustrated by 92 woodcuts, which in most copies are washed or stencilled over with colour. Six of these being repeats, there are 86 different cuts. The first two (in order) are on one block (Plate I), extending across the whole page. One cut, the Building of the Tower, § 34 (Plate IV), is double width, and also extends across the page. All the others are of the width of the column.

This edition, now recognized as the First, is the one mentioned by Brunet, vol. iii, col. 1172 (second article), "Voici encore une édit. fort ancienne." He gives, however, 177 leaves instead of 180. The attribution to Ortuin and Schenck is due, I believe, to M. Claudin, but was agreed in by Mr. Proctor. In vol. iii of the *Histoire de l'Imprimerie en France* M. Claudin goes fully into a discussion of this edition, and gives the reasons for attributing it to these printers. The mention of it is to be found in two separate places, p. 99, and pp. 416 *et seq.*, especially the latter. I would refer those interested to these passages; but briefly, the grounds of M. Claudin's attribution are as follows:

For the place.—The watermarks in the paper are Lyons watermarks. One of the copies in the *Bibl. Nat.* bears the name of a Lyons lady as its first possessor. The woodcuts closely resemble others found in certain Lyons books.[2]

For the date.—In the Royal Library at Dresden is a copy of another of the very few books known printed in this type—an anonymous translation of

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[1] k=lz; i 4 misprinted 3 4.

[2] See p. 82 *post*.

Boethius in French verse—which contains a note in contemporary manuscript that it was rubricated in 1481.

For the printers.—Though no book in this exact type is found bearing Ortuin and Schenck's name, the same pattern of letter is used by them in two other sizes, one larger and one smaller.

As against this attribution, a single book in the same type is known, printed by Jean Croquet at Geneva; but M. Claudin finds the type in that more worn, and there are additional punctuation signs. Also the book is printed in pages of 37 lines, not 34, as are both the *Roman de la Rose* and the *Boèce*, as well as one or two other works in this type.

This edition is very rare. The following five copies I have seen:

Paris: Bibliothèque Nationale, Rés. Ye. 13. Cuts uncoloured.

do. do. do. Rés. Ye. 14. A large copy, but not quite perfect. Cuts coloured.

Britwell. (Mrs. Christie Miller.) From Heber collection. A fine copy, measuring $10\frac{3}{4}$ by $7\frac{3}{4}$ inches; but with the corners of two leaves folded down, one at top, one at bottom, showing an original half inch more in height, and quarter inch more in breadth. 179 leaves, the first (blank) missing. Cuts uncoloured. Capitals filled in in red or blue. Initials of lines touched with yellow.

Buddington. (F. W. Bourdillon.) A sound and well-preserved copy, but lacking one leaf (fol. r. 7, which is supplied in facsimile from Bibl. Nat. Ye. 13), besides the first (blank) leaf. Size, $10\frac{3}{4}$ by $7\frac{3}{4}$ inches. Cuts mostly coloured in thick colours, some stencilled.[1]

New York (?) From Mr. Locker-Lampson's collection at Rowfant, and J. Rosenthal's Catalogue 90. Probably the finest copy in existence, containing 180 leaves, the first blank, but with water-mark. Size, $11\frac{1}{4}$ by 8 inches. Cuts slightly coloured.

Besides these, M. Louis Polain has kindly referred me to the following catalogued copies, which appear to be of this edition: Bourges, 213; Nancy, 153 (imperfect); St. Omer, 2,223. To which may be added Mazarine, 1292.

In the Didot Sale (1878, No. 126) the La Vallière copy, 179 leaves, sold for 1,650 francs.

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[1] In his catalogue of early German and Flemish woodcuts, Introd., p. 35, Mr. Campbell Dodgson says that he has "found no indication that stencils were ever used for colouring picture woodcuts in the XV century, as has sometimes been asserted." Probably this remark has no reference to Lyons Incunabula. The evidence of stencilling—or some kind of mechanical colouring—seems clear in several of the cuts in this volume.

B. Folio II. Goth. Without title, printer's name, place, or date. [Le Romant de la Rose. Lyons, Jean Syber, *ca.* 1485.]

Printed in double columns, containing 41 lines to a full column. There should be 150 leaves, but the first is missing in all copies I have seen or found described. The leaves are unnumbered, but have signatures from a 2 to t 3 (with k), the numerals arabic; sheet a has 7 ff.; sheets b to s, 8 ff. each; sheet t, 6 ff. The initials to paragraphs, with the exception of the first, are left blank and filled in by hand-painted capitals, though there is sometimes a lower-case letter for guide. The first initial—in most copies coloured or illuminated over—is a grotesque woodcut M, belonging apparently to the series of which seven others appear[1] in the *Bocace, Ruyne des nobles hommes et femmes*, printed by Mathieu Husz and Jean Schabeler in 1483. The book is illustrated by 92 woodcuts, of which 7 are used twice, so that there are 85 separate cuts. The designs are closely imitated, with an evident intention to improve, from the cuts in the preceding edition.[2] As in that, the first two cuts are on one block (Plate VII), extending across the page. The cut, § 34 (Plate X) of the Building of the Tower, also extends across the page, being twice the breadth of the rest, which occupy the width of a column.

This extremely rare edition is the same as that described in Brunet, vol. iii, col. 1171, from the famous Adamoli copy at Lyons.[3] This copy has lost the last leaf, which has been supplied in manuscript, with a MS. colophon, attributing it to "Uldaric Gering," and dating it 1479. M. Claudin attributes it to Jean Syber on the ground of the type.[4] (Mr. Proctor thought it might have been printed by Mathieu Husz.) The type is practically identical—with a slight modification of f and long s—with the "Venetian type" used in Latin books bearing Syber's name as printer, and the dates 1481 and 1482 respectively. There is also a unique *Vie de Monseigneur Saint Albain* in the same type, without printer's name, but dated April 18th, 1483.[5]

The *Saint Albain* has a title-page—a simple two lines in large-sized type, the first title-page found at Lyons, says M. Claudin. As the *Roman de la*

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[1] D, F, C, H, N, O, P. See facsimiles in Claudin, iii, pp. 256-9, where are also given the smaller corresponding capitals. There is just enough difference in style between the letters there shown and this M, to raise the doubt whether the latter may have belonged to some series of which the others are copies.

[2] For the slight difference in numbers (see p. 83, note 1).

[3] See also Pellechet, *Cat. des Incunables des Bibl. publ. de Lyon*, art. 379.

[4] *Hist. de l'Imprim.*, iii, pp. 198 *et seq.*, with facsimile of last page but one.

[5] The colophon of the *Roman de la Rose* is printed in a large type not found elsewhere in the book. This type is identical with that of the *Saint Albain* title, a point in favour of M. Claudin's argument which had apparently escaped his notice.

Rose appears to have none,[1] it might be supposed that the latter was the earlier, *i.e.* before 1483. But against this is the fact that the earlier, unelongated, f and s are found in the *Saincti Albain*, and the later, elongated, in the *Roman de la Rose*. This edition, therefore, M. Claudin puts about 1485 or 1486.

A copy in the possession of M. Jean Masson, of Amiens, shows certain differences on the first page: line 1. commance for commence; line 4. menzonges for mensonges; lines 18, 19, transposed (Plate XIIIa).

This edition would appear to be even rarer than the first. There is no copy in the British Museum, nor even in the Bibliothèque Nationale. I have seen all but the first of the following six copies:

Lyon: Palais des arts, 134-12735, Académie (Pellechet, *Cat. des Incunables de Lyon*). Size, $11\frac{1}{4} \times 7\frac{1}{4}$ inches. Lacks last leaf, as well as first (? blank).

Amiens (M. Jean Masson). A copy with different impression of the first page. Seriously imperfect, and lacks last leaf, as well as first (? blank). Cuts heavily coloured, and portions—*e.g.*, representations of windows—cut out, and some transparent material, perhaps talc, pasted at the back.

Amiens (M. Jean Masson). Another copy, lacking 3 leaves in separate places, including the last, as well as the first (? blank).

New York (Mr. Pierpont Morgan). From Woodhull and Bennett collections, and Quaritch's Catalogue, April, 1890. Perfect, except for first leaf (? blank). Size, 11 by $7\frac{1}{4}$ inches. Cuts coloured.

Malvern (Mr. C. W. Dyson Perrins). Perfect, except for first (? blank) leaf, and a portion at the foot of the present first leaf. Size, 11 by $7\frac{1}{4}$ inches. Cuts uncoloured. Capitals filled in by hand in red (though a note by a former owner says they are type). Initial letter of every line touched in red. The missing portion of fol. a_2 has removed 4 lines, in each column, on one side, and 3 on the other. The restoration has been carefully done, and the forms of the letters copied from the type of the work. The edition followed, however, appears to have been that of Nicholas Des Prez (Folio VII) as it has *maintiengne* in line 14, and *Ti* for *Si*, line 118.

Buddington (F. W. Bourdillon). Perfect, except for first (? blank) leaf, and the first two or three leaves badly wormed. Size, $11\frac{3}{16}$ by $7\frac{3}{4}$ inches. Cuts uncoloured. Capitals filled in by hand in red or blue. The wormholes in the first few leaves, as well as a few in the last, have been filled in with paper, and the letters restored in pen and ink. But the form of the letters, many being capitals, has not been copied from the book itself, or perhaps from any copy of this work, though they bear some resemblance to the letters in Folio VII (N. Des Prez).

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[1] No known copy has preserved the first leaf, which we may therefore safely conclude to have been blank. Had there been a title it would surely have survived in some copies, as it has in so many copies of the sister edition which comes next.

C. Folio III. Goth. Without printer's name, place, or date. Title, Le Rommant De La Roſe. [Lyon, Guillaume Le Roy, *ca.* 1487.]

Printed in double columns, with 41 lines to a full column. Containing 150 unnumbered leaves, the first bearing nothing but the Title as above (Plate XIIIb) on the recto, and blank on the verso. The signatures are a 2 to t iii.[1] Sheets a to s in eights, sheet t, 6 ff. The initials to the paragraphs, including the first, are all left blank, with usually a lower-case letter to guide the rubricator. The book is illustrated by 92 woodcuts, of which seven are used twice, so that there are 85 separate cuts. They are printed from the same blocks as those in the preceding edition, but show more cracks and breakages, especially in the border lines. As in that, the first two cuts are on one block, extending across the page; and the cut §34 also extends across the page.

This edition is almost a facsimile copy of the preceding, the difference consisting in the type, and in one or two trifling re-arrangements in the first few leaves.[2]

This famous edition has been frequently taken for the first edition of the *Roman de la Rose.* It is the one mentioned first by Brunet (though he does not maintain that it is necessarily the first), vol. iii, col. 1170-1. It has been described by others, *e.g.* in Jules Petit's *Bibliographie des éditions originales*, with reduced facsimile of the first page of text. It has been long attributed to Le Roy from its type, which is the same as that used by him in several books,[3] one of which, viz., *Fier-à-bras*, bears a date, 20th January, 1486, (*i.e.*, 1487, new style). The woodcut border to the first page of text is the same as that in Syber's edition, and is found, according to M. Claudin, also in an undated edition of the *Quatre filz Aymon*, and sections of it were used by later Lyons printers (Claudin, iii, p. 98).

This is the first edition with a title-page.[4] The initial L of the title is stated positively by M. Claudin to be imitated from an initial L of the same

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[1] k=lz. In the signatures a_2, a_3, the numerals are arabic; all the succeeding, lower-case gothic letters. This provides a ready means of distinguishing this edition from the preceding.

[2] The most conspicuous is on a_5 verso, the woodcut "Pourete" being moved from the bottom of the column to its right place, six lines above. Besides this, there are a very few instances of lines shifted from the foot of one column to the head of the next or *vice versâ*.

[3] It is not, however, precisely that of the *Doctrinal de Sapience*, as Brunet says. See Claudin, iii, 101.

[4] The Title, both in Claudin's reproduction and in Jules Petit's, has ROMMAUT, as has a copy in my own possession. The Bodleian, reproduced here, Plate XIIIb, has ROMMANT. The Bibliothèque Nationale has a copy of each.

kind found in works printed at Paris by Pierre Levet, the earliest of which bears the date, 20th February, 1486, (1487, new style).[1] M. Claudin, therefore, fixes the year 1487 as the earliest possible date for Le Roy's *Roman de la Rose*. It does not, however, seem clear that Le Roy's L must have been copied from Levet's, and not Levet's from Le Roy's, the latter being the better letter of the two; or, indeed, that either was necessarily copied from the other. Except for the introduction of the "palm-branch" ornament, the forms of the two letters are by no means strikingly alike; and they might easily be independent woodcut elaborations of a common type of penman's letters.[2] Were it necessary to assume copying from one to the other, the *a priori* probability would be in favour of the Lyons letter being the earlier, as woodcut "Bloomers" were used in that city seven years before they are found at Paris.[3] This point, therefore, cannot I think be used for fixing the date of Le Roy's *Roman de la Rose*[4] so decisively as M. Claudin would have it do. In any case, however, this edition must be approximately of the same date as the *Fier-à-bras*, *i.e.* 1486-7.

Though somewhat less rare than either of the two preceding editions, the Le Roy Folio has been probably the most eagerly sought after of all the early-printed editions, and high prices have been paid for fine copies. Thus the copy in the Didot sale, 1878, No. 125, with title, fetched 5,500 francs, and a copy, also with title, sold at Paris in 1894 for 3,000 francs; and another—no mention of the title—in 1898, for 3,980 francs.

There are, no doubt, a good many copies scattered in public or private libraries. The following are those I know of:

Paris, Bibl. Nat. Rés. Ye 11, with Title, ROMMANT.
Paris, Bibl. Nat. Rés. Ye 12, with Title, ROMMAUT.

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[1] *La Fontaine de toutes sciences du philosophe Sydrach.* See Claudin i, 432, 434. A very similar letter L is seen in the *Commentaires Julius Cesar*, also printed in Levet's type. The date in the colophon of this, 1485, refers apparently to the year when the translation was made. *Ibid.*, pp. 417 and 422.

[2] The same style, unelaborated and in a miniature form, may be seen in the xylographic title to the *Grant Pardon* of 17th October, 1482, printed at Paris by Jean Du Pré (Claudin i, 221): and in a woodcut L of *La belle dame qui eust mercy* attributed to the press of Mathieu Husz of Lyons (*Id.* iii, 293). A capital L, bearing a much closer resemblance to Levet's than does Le Roy's, may be seen in a facsimile from a book printed at Angoulême given in Thierry-Poux, xxxvi, 10. Proctor, ii, 644, says it is the same as that used by Marchand at Paris.

[3] Claudin, iii, 37, 38.

[4] Or other books, as Claudin, iii, 91. In a title-page there reproduced, the Le Roy L has lost a detail in the lower limb.

Chantilly, Musée Condé, 22, with Title, ROMMANT.
Lyon, Public Library (Pellechet, 378), with Title, ROMMANT.
Oxford, Bodleian, (Douce 194), with Title, ROMMANT.
New York (Mr. Pierpont Morgan), with Title, ROMMANT.
Buddington (F. W. Bourdillon), with Title, ROMMAUT.
Paris (Baron Rothschild, Cat. Vol. I, No. 435), with Title, ROMMANT.

D. Folio IV. Goth. Without date [*ca.* 1494].

Le rommant de la roſe
imprime a Paris
[Jehan Du Pré's device.] [1]

Printed in double columns, with 41 lines to a full column. Containing 150 unnumbered leaves, the first bearing on the recto the title as above, blank on the verso. The signatures are a ii to t iii (k=lz); sheets a to s in eights; t, 6 ff. The initials to the paragraphs are large decorated letters, cut on wood, of two different styles.[2] These initials are first found in *La Légende Dorée* printed by Du Pré on 10th March, 1493 (1494 n.s.), which is no doubt the reason for M. Claudin's dating this edition of the *Roman de la Rose*, "after 1493."[3] The book is illustrated by 88 woodcuts, five of which are used twice, making 83 separate cuts. They are printed from the same blocks as the two preceding (Lyons) editions; but they show increasing signs of wear and breakage. As in those editions, the first two cuts are on one block, extending across the page; but cut § 34, the other double-sized block, has disappeared for ever. The cut, § 32, is also absent in Du Pré's edition, though it reappears out of place in the last two Folios. (Plates XXV and XXVIII.) Two of the cuts which are used twice in the Lyons Folios are only used once in this edition.[4]

This edition is in form a very close imitation of the two preceding Folios. But

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[1] Plate XVI.

[2] The one is of the penman's style, sometimes with grotesque faces introduced. The other printer's style, with scroll work or floral additions. The former occur mainly in the earlier part of the book, and are only found in the later part when the letter required is not in the other series, as A, or once when two of the same initial are required on the same page (signature o vii verso). Of the former, penman's, series are found A B C L M T V: of the latter, printer's style, series are found B C D E F G H I L M N O P Q S T V. (Q reversed used once for D). Specimens of both series are reproduced in Claudin, i, 270, etc.: esp. 277, 278.

[3] *Hist. de l'Imprim.*, vol. ii, p. 355, an incidental mention. The edition is barely alluded to among Du Pré's works, vol. i, p. 280. Brunet, Supplément, says "avant 1495," no reason mentioned.

[4] §§ 22 and 24; §§ 30 and 36 left without illustration.

the reduction of the number of cuts as above naturally interfered with the page-for-page and line-for-line correspondence; and the conformity, which is extremely close at the beginning, gradually becomes less and less, until there is a divergence of more than a whole page. The inequality is then redressed by an interpolation of 104 lines not found in the three earlier Folios,[1] and after this the conformity of line and page is maintained, with only trifling exceptions, to the end.

In 1878, a "Facsimile Reproduction" of this edition was issued at Paris, to the number of 330 copies,[2] printed "par Cl. Motteroz pour delarue libraire." The type appears to have been cast on purpose in close imitation of the type used in the original; the initial letters are copied;[3] and the woodcuts—made no doubt from tracings—are tolerable reproductions of the originals.

E. Folio V. Goth. Without date [1494-5].

Le rommant de la rose
imprime a Paris.
[Vérard's Device.][4]

Printed in double columns, with 41 lines to a full column. Containing 150 unnumbered leaves, the first bearing on the recto the title as above, blank on the verso. The signatures are a ii to t iii;[5] sheets a to s in eights; t, 6 ff. The initials to the paragraphs are left blank for rubrication, with sometimes a lower-case letter as guide.[6] The capital L of the title-page is, according to M. Claudin (ii. 254), found only in books printed by Étienne Jehannot. It appears here with a slight break in the upper part, which is found rather worse in a book dated 1495.[7] M. Claudin therefore concludes that the *Roman de la Rose* was printed a little before this.

Mr. Proctor distinguished three sets of types in this book, resembling founts

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[1] The interpolation begins with the line "Et mesmement de cest amour," fol. d. viii, col. 2, and ends "Selon la diuine escripture," fol. e i, col. 1. It appears in all subsequent editions except the first and third of Clément Marot's Recension; but is not paraphrased in Molinet's Prose Version. It is found in three of the MSS. in the British Museum, all of the fifteenth century. See Ward's Catalogue of Romances, i, p. 878.

[2] This is according to the register in the book itself. But I have seen a copy printed on vellum, of which nothing is said there.

[3] The inverted Q is even used for D in the same place, d vi, col. 2. But the mistake of U for T on the next leaf has been corrected.

[4] Plate XIX.

[5] g iii is misprinted as g ii.

[6] Macfarlane (No. 125) says wrongly "small 'black' initials."

[7] *L'ordinaire de Cysteaux*, see Claudin, *loc. cit.*

of several different printers, among them being Étienne Jehannot;[1] and M. Claudin definitely attributes it to this printer, on the ground that the capital L mentioned above was special to him. The book is illustrated by 88 woodcuts, many repeated once or oftener, there being 62 different cuts. The first two cuts, § 1 and § 12, are placed together at the head of the first page of text, as in the preceding editions, but are not one block as in those. Only sixteen of the cuts are appropriate, and designed for the work, the remaining forty-six being an extraordinary mixture of old cuts from other sources, biblical or profane, several repeated three or four times.[2]

This edition is in form and arrangement an almost exact imitation of Du Pré's, Folio IV,[3] as that was of the second and third Folios. There are very few instances of a line being moved from page to page or column to column, and the position of the woodcuts is exactly followed. The interpolation "Et mesmement de cest amour" etc., is inserted in this edition as in Du Pré's.[4] Both the British Museum and the Bibliothèque Nationale possess copies of this edition on vellum, with the cuts illuminated. Another such was sold in the Ashburnham Library. The Bibl. Nationale has also a copy on vellum, with Vérard's device, with the cuts uncoloured. (Vélins, 1098.)

This edition is the second under the heading "Éditions de Vérard" in Brunet (iii, col. 1172), and has therefore usually been known as Vérard's second edition. There is no doubt, however, that it is earlier than Folio VI, which is the edition Brunet mentions as Vérard's first. It is No. 125 in Macfarlane.

F. Folio VI. Goth. Without date [*circa* 1497].

Le rommant de la roſe
imprime a Paris.
[Device of J. Petit; or of A. Vérard; or blank.]

Colophon (z^5 recto): Imprime nouuellement a Paris.[5]

Printed in double columns, with 43 lines to a full column. Containing 142 unnumbered leaves, the first bearing on the recto the title as above, blank on the verso; the last bearing on the recto a large woodcut, in which a scroll

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[1] Proctor, ii, pp. 603, 604.

[2] See account of woodcuts, p. 85. Those of the extraneous cuts which are repeated are as follows: § 10 (60), 23 (93), 24 (35, 45, 90), 26 (43, 46, 92), 28 (50), 29 (51, 89), 33 (44, 52, 79), 37 (78), 48 (67), 49 (65), 58 (75), 68 (71), 82 (106).

[3] For the priority of Du Pré's edition to Vérard's, see p. 26 *supra*.

[4] The mistake of an initial U for T, on fol. d_7, has been corrected by a lower-case t to guide the rubricator.

[5] Plates XXIII and XXV.

bears the type-printed inscription "Maiſtre Jehan de meun" in the same type as the rest of the book, blank on the verso. The signatures are a iii to z iiii (k = lz); sheet a contains 8 ff, b to g 6 ff each, h 8 ff, i to z 6 ff each. The initials to paragraphs are large black capitals, artistic, but without ornament.

There is nothing by which to fix the date of this edition decidedly. But as it is quite certainly later than Du Pré's, almost certainly later than Vérard's last described, and quite certainly earlier than the next to be mentioned, it must fall somewhere between 1494 and 1499; and no doubt appeared in or near the year 1497.

M. Claudin identifies the type with that used in a book signed by Le Petit Laurens,[1] to whose press he therefore attributes this edition. In addition to the large cut mentioned above, the book is illustrated with 87[2] woodcuts of the series used in the second, third and fourth Folios, seven being used twice, making 80 separate cuts. They show further signs of wear since their use in Du Pré's edition. Of the two cuts of this series missing there, one, § 32, reappears here; not, however, in its right place, but above the *achevé d'imprimer* as if it were a printer's device. But four others of the series, and in some copies a fifth also, have disappeared.[3] Another verse-title, § 95, is left without illustration; but the cut belonging to it is used to § 100, a verse-title without illustration in the previous editions. As in Du Pré's edition, the large double cut of the Tower, § 34, is absent, and the two cuts, § 22 and § 24, are used once only, § 30 and § 36 being left without illustration. In the copy before me, in which cut § 10 is replaced by § 48, there are one or two slight variations in the text at the back of the cut.

This edition is evidently founded upon Du Pré's, and it contains the same interpolation beginning *Et mesmement de ceste amour*, fol. e iiii v°.

This edition is the first under the heading "Éditions de Vérard" in Brunet (iii, col. 1172), and has therefore usually been styled Vérard's first edition, even when his name is absent. It is No. 124 in Macfarlane. The vellum copy in the Bibliothèque Nationale,[4] in which all the cuts are richly painted over, has

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[1] *L'ordinayre des Chrestiens.* See Claudin, ii, 138, 139, where a facsimile reproduction of the last page of the *Roman de la Rose* is given.

[2] With the large final cut the number is therefore 88, the same as in the two preceding Folios.

[3] § 2, *Hayne*, here left without illustration; § 8, *Tristesse* (which reappears in the first edition of Clément Marot's Recension, 1526), its place taken by a repetition of § 7, *Enuye*; § 10, *Papelardie*, found in some copies, in others its place taken by § 48, as in the next edition, Folio VII; § 11, *Pourete*, left without illustration; § 28, *L'amant kneeling to Dangier*, its place taken by § 82.

[4] Macfarlane's collation of this copy gives two extra leaves in signature c. On examination I found that after c iii the binder has inserted e iiii, e iii (in this order), the letter e being very like the c. The same leaves occur also in their right place afterwards.

Vérard's device below the title; but in general, as M. Claudin remarks, copies either have no name at all on the title-page, like the Bodleian copy, or else the device of Jehan Petit, like the copy in the British Museum. M. Claudin, in fact, does not allude to Vérard's name in connection with the edition. But I have a curious bit of evidence that his device was sometimes printed in place of Jehan Petit's, even on paper copies, in the shape of a title-page which, though it has been wrongly inserted in a later edition (C. M. R., 1526), plainly belongs to this. It bears the printed title exactly as in all copies, but below is Vérard's device, with the same piece of decorated woodcut border on the right-hand side as appears in copies that bear Jehan Petit's device. (Plate XXIIIa.)

Brunet, iii, 1172, alleges that the British Museum also has a vellum copy, as well as the Bibliothèque Nationale; but this is an error.

G. Folio VII. Goth. Without date. [1498 to 1505.]

Le rommant de la roſe nou
uellement Imprime a Paris.

[Five variant imprints:]

(*a*) Pour Jehan Petit. [With Device.][1]

(*b*) Pour Pierre le Caron. [With Device.][2]

(*c*) pour Jehan Ponce demourant au Clou Breneau
a lymage Noſtre Dame.[3]

(*d*) pour Guillaume eustace.[4]

(*e*) Pour michel le noir demourant au bout du pont
noſtre dame
a lymage noſtre dame.
[Large device of Michel Le Noir.][5]

Colophon: Imprime nouuellement a Paris par
Nicolas deſprez Imprimeur demou
rant en la rue ſainct eſtienne a lenſeigne
du mirouer.[6]

Printed in double columns, with 43 lines to a full column. Containing 142 unnumbered leaves, the first bearing on the recto the title as above, blank or

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[1] Brunet, iii, col. 1173. [2] *Ibid.*

[3] Brunet suppl., i, 891. No mention of a device.

[4] Didot sale catalogue, 1878, No. 129. No mention of a device.

[5] Plate XXVI. [6] Plate XXVIII.

the verso; the last (probably) blank both sides.[1] The signatures are a ii to z iii (k=lz). Sheet a contains 8 ff.; b to g, 6 ff. each; h, 8 ff.; i to z, 6 ff. each. The initials to paragraphs are mostly smallish black capitals.[2]

M. Claudin places the date 1498-1500. But he does not appear to have noticed the name and address of M. Le Noir, which is borne by some copies. The address, *au bout du Pont Nostre Dame*, was only used by him in 1505 and 1506.[3] On the other hand Le Caron, whose name is found as publisher in some copies, died about 1500. There seems no way out of the difficulty except to suppose that the stock of copies was kept with blank title-page, and in the printer's possession, from some time shortly before 1500 till at least 1505, when Michel Le Noir took some copies, for the title-page in his copies is printed in the same type as the body of the book.

In spite of the categorical statement in the colophon that the book was printed by Nicolas Des Prez, M. Claudin inclines to think[4] that the real printer was Pierre Le Caron, the type being the same as his, and his name and device being found on the title-page of some copies. M. Claudin's alternative suggestion seems to me more probable, viz., that Des Prez hired Le Caron's type and perhaps paid for its use with a certain number of copies of the book. The type, however, must have belonged to Des Prez at least after Le Caron's death, as it is used for setting up M. Le Noir's title-page. The varieties in the initial capitals might suggest that the printer was in a small way of business with limited material.

This is the last appearance of the famous Lyons woodcuts (second series) and their condition is very perceptibly worse, and their numbers diminished since the previous edition, Folio VI. The total number of cuts is the same as in that, 87, but there are only 73 different cuts, 7 more having disappeared.[5]

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[1] It is wanting in the copies I have seen or heard of, including that in the Bibliothèque Nationale.

[2] A larger-sized B L S are occasionally used; also a pretty little ornamental D, containing a butterfly, which I have not found in any of the ornamental alphabets given by M. Claudin. Twice the capital is omitted, and a lower-case letter placed instead, like a rubricator's guide-letter.

[3] Renouard, *Imprimeurs Parisiens*, 1893. The bridge was rebuilt by 1506.

[4] *Hist. de l'Imprim.*, ii, 354, 355, where a facsimile reproduction of the last page of text, including the Nicolas Des Prez colophon, is given.

[5] In addition to the cuts missing in the sixth Folio, here replaced by the same substitutes as there, the seventh Folio lacks § 10, replaced by § 48 (as in some copies of Folio VI); § 26, replaced by § 45; § 64, replaced by § 63; § 79, replaced by § 78; § 93, replaced by § 63; § 96, replaced by § 103; § 105 replaced by § 103. Two cuts, therefore, are used thrice each, and ten twice. Here, as in Folio VI, § 22 and § 24 are used once only, § 30 and § 36 being left without illustration; as also is § 95, whose proper cut is used to § 100, a verse-title not illustrated in the earlier Folios; and the § 32 of the original series is placed over the *achevé d'imprimer*.

This edition is almost an exact counterpart of the preceding, except for the difference of the type and the loss of some of the woodcuts. So much so that in only six instances is a line carried forwards or backwards from one column to the next. In one place, fol. a viii, col. a, the top line,

"Amourettes tant est propice"

is accidentally omitted; and certain verbal alterations have been intentionally made. Otherwise the two editions correspond to the verge of facsimile. Even the type is very closely similar, though there are certain marked distinctions. But in a copy of the sixth Folio I found a leaf supplied in facsimile from the seventh; and this had passed undetected in a Paris auction room and in a first-rate Paris book-shop.

H. Quarto I. Goth. Without date [*circa* 1500].

Le romant de la roſe.
Codicille & teſtament de
maiſtre Jehã de meun:
Nouuellement Imprme a Paris.[1]
[q vi, recto. Verard's Device.]

The first part, containing the *Roman de la Rose*, is printed in double columns, 41 lines to a full column, and contains 150 unnumbered leaves, the last having on the recto Vérard's device,[2] verso blank. There are twenty-five signatures, viz., the twenty-three letters of the alphabet, lower-case (k=lz), and the ⁊ and q (signs for *et* and *rum*). All contain six leaves. The first signature is a ii, the last q iiii. The initials to paragraphs are small, much-ornamented capitals.[3] M. Claudin does not mention this edition, no doubt as falling outside the fifteenth century, and I have not been able to identify the type. The edition has usually been dated about 1505, but is more probably about 1499 or 1500.[4]

The illustrations to the *Roman de la Rose* are 88 in number, three used twice, making 85 separate cuts. With the exception of three, which are extraneous, the cuts are imitated directly from the second Lyons series, as found in Du Pré's edition, Folio IV, on which—and not on Vérard's Folio, No. V—this edition is based.[5] This edition contains the interpolation, *Et mesmement*, etc.

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[1] The first three lines xylographic. Imprme (*sic*) in copy before me, and Didot sale, 1878 (No. 128). Brunet, iii, 1173, mentions a copy with the name of de Marnef.

[2] His second, see Claudin, ii, 459.

[3] In the same style, but smaller, as the semi-grotesque alphabet given by Claudin, ii, 464, 465.

[4] See page 199 *post*.

[5] Du Pré has 88 cuts, but only 83 separate cuts. In Vérard's Quarto there are

The second portion of the book contains 42 leaves, with separate signatures, a to g in sixes, the first being a ii, the last g iiii. It begins with a new title:

Le codicille & teſtament
de maiſtre Jehã de meun
Aucques lepitaphe du feu roy Charles
septiesme qui trespassa audit Meun[1]

On the verso of which is a woodcut, above the first 21 lines of text. The "Codicille" occupies 27 leaves, printed in long lines, not in columns, 41 lines to the page. It ends on the verso of e iii, with nine lines of text, followed by the word ¶ Amen (in one line) and two lines,

¶ Cy fine le codicille de maiſtre iehan de meun
Et commence son testament

Below is the same woodcut as on the first leaf. The "testament" follows on recto of e iiii, with no title, and occupies 10 leaves and 1 page, printed in double columns, 41 lines to the column. At the foot of the last column (g ii recto, col. 2) we read:

¶ cy fine le testament maiſtre
iehan de meun. Et cõmence lepy=
taphe du roy charles ſeptieſme

At the head of the next column (g iii, verso, col. 1) is a woodcut (the same as used before for § 35 of the *Roman de la Rose*) above the first twenty-one lines of the poem.[2] The "Epitaphe" occupies 4 leaves and a page, and ends on g vi, verso, col. ii, with eight lines, and Amen below. The last ten lines are headed:

¶ Lacteur/ et le nom dicelluy

and their initials are an acrostic, forming the name Simon Grebt. The "Epitaphe" is in double columns, 41 lines to a column; but the lines of the poem, being long, are often turned over. The whole of this second part is printed in the same type, and with the same initial capitals, as the *Roman de la Rose*.

This book is mentioned in Brunet, iii, 1173, but he only counts 148 ff. for the first part, instead of 150. It is No. 185 in Macfarlane.

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85 separate cuts, because in two cases different cuts are used in place of repeats, viz., § 43, where the Lyons second series unaccountably used § 52, and § 51 (an extraneous cut) where the Lyons second series repeated § 50. See p. 85 *et seq.*; and for evidence of Du Pré's being the edition followed, pp. 165, 6.

[1] The first two lines are xylographic. In the British Museum copy the last two words are "a Meun." So also in the Didot sale catalogue, 1878, No. 128.

[2] A line appears to be missing, following—or possibly preceding—line 13, "De boys mortel ferre de souffrance," to which there is no rhyme.

There appears to be no copy of this edition known on vellum, or with the cuts illuminated. This is somewhat striking, as of all the other editions published by Vérard there are vellum copies, with the cuts richly illuminated, including the Molinet's Prose Version, with these same cuts. Also these cuts are found in several other of Vérard's vellum books, illuminated, *e.g.*, in the *Passetemps de tout homme* (Macfarlane, 179). Were all the vellum copies lost—might we fancy—in the fall of the *Pont noſtre Dame*?

I. Quarto II. Goth. 1509.

Le rommant de la
roſe nouuellement im
prime a paris.
[Double woodcut.]

Colophon [h h 5 verso]:

¶ Cy finiſt le rommant de la roſe: nouuellement Impri=
me a Paris Lan mil cinq cens z neuf. Le penultime iour
de feburier. par Michel le noir Libraire iure en Luniverſi
te de paris Demourant en la grant Rue ſainct Jacques
a lenſeigne de la Roſe blanche couronnee.
[Double woodcut.]

Printed in double columns, 39 lines to a full column, and containing 156 unnumbered leaves, the first having on the recto the title, as above, over a double woodcut, on the verso the cut of a Personage meditating. The text ends on the recto of the penultimate leaf, on the verso of which is the *achevé d'imprimer*, as above, over the same double woodcut. On the recto of the last leaf is the same cut of a Personage meditating, and on the verso the device of Michel Le Noir. The gatherings are of six leaves or four, very irregularly. There are 29 signatures, A—X, a. a.—h. h., in sixes, except D, G, L, P, S, X, d. d., f. f., g. g., fours. The first signature is A ii, the last h. h. iii. K is composed of Lz; n is sometimes used for the numeral ii; q.ii is put for Q.ii. On every page that bears a signature the footline *Ro. de la roſe* is printed below the first column.[1] The Initials to Paragraphs are large capitals. There is only a single woodcut in the text, a small extraneous cut (from *Mathéolus*) to the Verse-title § 35, on fol. F.i.

A copy of this edition now in the Public Library at Sydney, N.S.W., has bound up at the end the *Testament maistre Jehan de Meun*, M. Le Noir, 24th

[1] *Rode ſla roe* on P.ii.

April, 1501, which seems to be a portion of the edition of the *Codicille et Testament* described by Brunet, iii, col. 1680; as according to the description it consists of 34 leaves (out of 64) with the signatures f to l.

The line, *Amourettes tant est propice*, is omitted on Bi col. 4; showing this edition to be printed from Folio VII.

K. Quarto III. Goth. 1515.

Le rommant de la
roſe. Nouuellement
imprime a paris.
[Double woodcut.][1]

Colophon [E.iii verso]:

¶ Cy finiſt le rommant de la roſe/ nouuellement Impri=
me a Paris Lan mil cinq cens et quinze. Le . xxvi . iour du
moys de ianuier. par Michel le noir Libraire iure en luni=
uerſite de paris Demourant en la grant rue ſaīct Jacques
a lenſeigne de la Roſe blanche couronee.
[Double woodcut.]

Printed in double columns, 39 lines to a full column, and containing 156 unnumbered leaves, the first having on the recto the title, as above, over a double woodcut, on the verso the cut of a Personage meditating. The text ends on the recto of the penultimate leaf, on the verso of which is the *achevé d'imprimer*, as above, over the same double woodcut. On the recto of the last leaf is the same cut of a Personage meditating, and on the verso the device of Michel Le Noir. The gatherings are alternately one of 8 leaves, and two of 4, till the last, a single gathering of 4. The signatures are 29 in number, a to z lower-case, (with k), followed by 7; A to E capitals. The first is a.ii, the last E.iii. On every page that bears a signature, the footline *Ro. de la roje* is printed below the first column. The Initials to Paragraphs are mostly plain black capitals, with a few ornamental capitals. Besides the woodcuts on first and two last leaves, which are the same as in the 1509 edition, there are twenty small cuts in the text, fourteen different, one of which, used three times, is the same as the single cut in the 1509 edition to § 35. This, and six of the others, three being used twice, are from an edition of *Le Livre de Mathéolus*. The rest are from extraneous sources, five of them being wider than a column, and occupying three-quarters of the width of the page.[2] The line *Amourettes tant est propice* is omitted on a vii col. 4 as in the preceding edition.

[1] Plate XXXIIb.

[2] For full details see account of woodcuts and Table, *post*.

It will be observed that there is an apparent uniformity between this edition and the last in the number of leaves and of lines to a column. The introduction of nineteen more cuts, however, prevents there being absolute conformity. Room is made for these by (*a*) smaller Initial capitals to Paragraphs; (*b*) compression of type, especially in doing away with turnover lines.

This edition is, apparently, extremely rare. It is not mentioned by Brunet, or in the Supplement to Brunet. There appears to be no copy in the Bibliothèque Nationale, nor is one mentioned in the Didot sale catalogue. In a copy of my own there is the following note by M. Antony Méray (author of *La vie au temps des Cours d'Amours*, etc.). "Cette édition de 1515 de Michel Lenoir est dite de François premier, parcequ'elle fut faite dans les quinze premiers jours de son avénement au trône." Louis XII died 1st January, 1515. Francis I was crowned 25th January at night. This book is dated the next day, the 26th.

L. Quarto IV. Goth. 1519.

Le rommant de la roſe
Nouuellement imprime
a paris.
[Double woodcut.]

Colophon [E iii verso]:

Cy finiſt le rommant de la roſe/ nouuellement Impri=
me a Paris Lan mil cinq cẽs ⁊ xix . Le . xii . iour du moys
dapuril. par Michel le noir Libraire iure en luniuerſite
de paris Demourant en la grant rue ſaint Jacques a lẽ=
ſeigne de la Roſe blanche couronnee.
[Double woodcut.]

Printed in double columns, 39 lines to a full column, and containing 156 unnumbered leaves, the first having on the recto the title, as above, over a double woodcut, on the verso the cut of a Personage meditating. The text ends on the recto of the penultimate leaf, on the verso of which is the *achevé d'imprimer*, as above, over the same double woodcut. On the recto of the last leaf is a small irrelevant cut, and on the verso the device of Michel Le Noir. The gatherings are alternately one of eight leaves and two of 4, till the last, a single gathering of 4. The signatures are 29 in number, a to z (lz = k), followed by ⁊; A to E capitals. The first is a.ii the last E.iii. Many of the pages that bear a signature have the footline *Ro. de la roſe* printed below the first

column, but there is little regularity in its use.[1] The Initials to Paragraphs are mostly plain black capitals, with a few ornamental letters.[2]

Besides the woodcuts on the first and two last leaves, which, with the exception of the last cut, are the same as in the 1509 and 1515 Quartos, there are twenty small cuts in the text, all but five of which are the same as in the preceding edition of 1515.[3]

This edition is an exact counterpart of the 1515 Quarto, and save for the difference of the woodcuts, the two are only to be distinguished by the most careful examination. There are only some four instances in which column does not coincide with column and page with page. A minute collation, however, reveals some one or more trifling differences on every leaf. Also the type of 1519, though extremely like that of 1515, is infinitesimally larger (about 1 mm. in a column of 39 lines), and also somewhat clearer, as if more recently cast or less worn. Further, the fount of 1519 does not contain k, or the final superscript s, both of which appear in 1515. The line, *Amourettes tant est propice*, is here omitted, on a_7 col. 4, as in the two preceding editions. But besides this there is a fresh accidental omission, in the first column of text, line 18: *Que songe soit signifiance.* This omission is followed in the three succeeding Quartos.

M. Quarto V. Goth. Without date [1520-1].

[4] SEnſuyt le rō-
māt de la roſe
aultremēt dit
le ſōge vergier
Nouuellement Imprime a Paris xxix.
[Large cut.]

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[1] The first page of every gathering has it, except in the case of the Title-page, and of signature i, which has simply the numeral i, neither the letter i nor the footline.

[2] In the employment of these there is a general imitation of the preceding Quarto, and to a considerable extent the letters are the same. On signature y_5, verso (§ 96), the capital G of Genyus has been miscopied D, and the name printed *Denuys*, a mistake which is copied in the three succeeding Quartos, J. Janot's even reading *Dennys*.

[3] Three of the larger-sized cuts, extending across a column and a half, are replaced by others of the same size. The curious little cut on x. i. col. i (§ 84) is replaced by another apparently belonging to the same series. And one of the *Mathéolus* cuts (§ 77) on t. iii verso, is replaced by a small cut of Ariadne deserted. See account of woodcuts, *post*.

[4] Large ornamental initial. The number, xxix, refers to the gatherings in the book. In the Didot sale catalogue, 1878, No. 130, a copy is described without this number.

Colophon [E vi verso]:

¶ Cy finiſt le Romant de la roſe Nouuellement imprime a Paris par
Jehan ihannot Imprimeur et libraire iure en luniuerſite de Paris. De=
mourant a lymaige ſainct Jehan baptiſte en la rue neufue noſtre dame
pres ſaincte Geneuieſue des ardans
[Printer's device.]

Printed in double columns, 41 lines to a full column, and containing 142 unnumbered leaves, the first having on the recto the title, as above, over a large woodcut, and on the verso the same cut. The text ends halfway down the verso of the last leaf, and below is the *achevé d'imprimer*, as above, right across the page, and the printer's device below.[1] The gatherings are (as indicated on the title) 29 in number, and are arranged alternately one of 8, and four of 4, till after signature x (with 8) when there come five of 4, one of 8, one of 4, one of 6. The signatures are a to z, followed by 7;[2] A to E capitals. The first signature is a.ii, the last E.iii. The footline, *Ro. de la roſe* or *Ro. de la ro.*, appears at the foot of the first column of every gathering except in the case of the title-page and signature D, and again on the third leaf of those with eight leaves, and of the last, E, with six. The initials to "chapters" are small black capitals, with a few of a larger size. Besides the cut on both sides of the title-page, there are three small cuts in the text, the first two of which are the same. All three represent a writer at a desk.[3]

The date of this book must be 1520 or 1521, as Jehan Janot, or Jehannot, died before 17th June, 1522, and it is printed from the edition of 1519. No dated book bearing the name of Jehan Jehannot alone appears to be found before 18th December, 1521.[4]

The line 18, *Que songe soit ſignifiance*, is omitted in first column, and also the line, *Amourettes tant est propice*, on a.vii, col. 3.

This is the first of the three editions which bear the mistake on the title-page, *aultrement dit le songe vergier*. "Le Songe du Vergier" was a different work, of which two editions had appeared earlier at Lyons and at Paris (see Brunet, v, 439).

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[1] This device differs somewhat from that reproduced, in two places, in Brunet. The lettering of the name Jehan Janot is different, and the two leopard supporters are facing l. instead of r., besides other differences.

[2] d iii misprinted d iiii; lz for k.

[3] See account of woodcuts, *post*.

[4] Harrisse, *Excerpta Columbiniana*, *Avant-propos*, xliii.

N. Quarto VI. Goth. 1526.

[1] SEnſuyt le rõmant
de la Roſe aultre=
ment dit le ſonge vergier Nou=
uellement Imprime a paris. xxix.
[Double woodcut.]
On les vend a paris en la rue ſainct iaques
a lenſeigne de la Roſe blanche couronee.

Colophon [E. vi. verso]:

¶ Cy finiſt le Romant de la roſe nouuellement
Imprime a paris lan mil cinq cẽs . xxvi . le . vii.
iour de Feburier.

Printed in double columns, 41 lines to a full column, containing 142 unnumbered leaves, the first having on the recto the title as above, with the double woodcut found in the three Quartos of Michel Le Noir, and at the back another woodcut from the stock of the same publisher.[2] The text ends halfway down the verso of the last leaf, and below is the *achevé d'imprimer*, as above, extending across the page. The gatherings are 29 in number, as indicated on the title, and are arranged alternately one of 8, and four of 4, till after signature x (with 8) when there follow five of 4, one of 8, one of 4, and one of 6. The signatures are a to z (lz for k), followed by ⁊; A to E capitals. The first signature is a.ii, the last, E.iii. The footline *Ro. de la roſe* appears at the foot of the first column of every gathering except a.i which is the title-page, and D.i, and again on the third leaf of those with eight leaves, and also of the last, E, with six.[3] The initials to "chapters" are plain black capitals of different sizes, with an occasional ornamental capital.[4] Besides the cuts on the

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[1] Ornamented initial. The numeral indicates the number of gatherings.

[2] From the *Jardin de Plaisance*. See p. 78 and p. 133 *post*. The book must have been published by Philippe Le Noir; why did he not give his name? Although the widow of Michel Le Noir signs the *Roman de la Rose*, M. P. V., in 1521, Philippe's name had appeared before this date, *e.g.*, in the Saint Graal of 1523. Whatever their faults, the Le Noirs deserve the gratitude of bibliographers for their praiseworthy habit of dating their books.

[3] It will be observed that this edition follows the preceding precisely in gatherings, signatures, and footlines, even to the missing footline on D.i. The only differences are that d.iii is right, and the footlines always print *roſe* in full.

[4] B (twice), C, L, of different sizes and styles.

first leaf there are three small cuts in the text, the first and second being the same cut.[1] They are in the same places as the cuts in Janot's edition, but are different cuts.

Line 18, *Que songe soit signifiance,* is omitted in first column, and the line, *Amourettes tant est propice* on a.vii, col. 3. Except for the difference of the cuts and of the type the edition is practically a "facsimile" of the preceding Quarto, Janot's.

O. Quarto VII. Goth. Without date [*circa* 1528].

[2]SEnſuyt le Rom=
mant de la Roſe⁊
Aultremēt dit le
ſonge vergier. Nouuellement Imprime A.
Paris. xxx.
[Large woodcut.]
¶ On les vend a Paris en la rue neufue no=
ſtre Dame a lenſeigne de leſcu de France.

Colophon [F.vi. verso):

¶ Cy finiſt le Rommant
de la Roſe⁊ nouuellemēt
Imprime a paris Pour Alaī Lotrian demou
rant en la rue neufue noſtre Dame a lenſeigne
de lescu de Fance.

Printed in double columns, 41 lines to a full column, and containing 142 unnumbered leaves, the first having on the recto the title and cut, as above, and on the verso an old cut from *Le Chevalier Déliberé*, 1493. The text ends halfway down the verso of the last leaf, and below is the *achevé d'imprimer*, as above, printed across the page. The gatherings are 30 in number, as indicated on the Title, and are arranged, at first one of 8, four of 4, alternately. After q (8), however, follow eleven of 4 in succession, then one of 8, one of 4, one of 6. The signatures are a to z (lz for k), followed by ⁊; A to F capitals. The first signature is a.ii, the last F.iii; n.iii is misprinted m.iii and E.i misprinted D.i. The footline *Ro. de la roſe*, or, moreoften, *Ro. de la ro.* appears

[1] The *Mathéolus* figure, § 35, see p. 93 *post.* All three are found in the Le Noir Quartos of 1515 and 1519.

[2] Large ornamental initial.

at the foot of the first column of every gathering except a i, the title-page, and of k, and again on the third leaf of those with 8, and of F, the last. The initials to "chapters" are usually plain black capitals of different sizes, with here and there an ornamented letter. Besides the cuts on the first leaf there are three small cuts in the text, in the same places as in the two preceding Quartos. The first of these is a recutting of the cut used in the same place (§ 13) in Janot's edition; the second and third are a recutting of the *Mathéolus* figure used in the first and second places in the 1526 edition.

The date of this edition can be fixed pretty certainly to 1528. The interpolated passage introduced into the second edition of Clément Marot's Recension, dated 1529, shows decisive signs of having been copied from this edition, which must therefore have preceded it (see note, p. 155); while there can be no doubt, I think, that this edition was issued later than the Le Noir Quarto of 1526. Reasoning *à priori* one would certainly have thought that its natural place would be in the gap between 1521 and 1526; that the sequence of the cheap quartos was 1509, 1515, 1519 [1521], [1523?], 1526; and that their cessation coincided, as we should have expected, with the appearance of Clément Marot's Recension. But apart from M. Harrisse's dates, mentioned below, there is good internal evidence that Alain Lotrian's edition was set up from the 1526 Quarto, although in the earlier portion there are signs that Janot's edition may have been also consulted, as would appear besides from the employment of the same cut as his on fol. a.vi verso, where 1526 has a different one. I have tested a certain number of pages here and there, and constantly found slight but significant indications that 1526 copied or miscopied Janot, and that A. Lotrian copied or miscopied 1526. While there is plenty of evidence showing certainly that the two latter are derived one from the other,[2] it is naturally hard to find an absolutely conclusive proof of the priority of one or the other. One such instance, however, occurs on q. iii, col. 3, line 8 from foot. Here the word *donneroyent*, rightly printed in Janot, appears in 1526 as *donnerpyēt*, the compositor having accidentally picked up the next letter to *p*, or a *p* having fallen into the *o* box. This simple explanation of the remarkable word does not appear to have occurred to Alain Lotrian's printer, who attempts

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[1] According to M. Harrisse books printed in the name of Alain Lotrian alone issued from the sign of the *Écu de France* "de 1528 à 1531, et de 1532 à 1546." *Excerpta Columbiniana*, *Avant-propos*, p. xlviii. M. Renouard, *Imprimeurs Parisiens*, gives Alain Lotrian from 1518 to 1546; but he goes into none of the details of partnership, etc., discussed by M. Harrisse.

[2] As the misprint of *fontaire* for *fontaine* on o.ii, col. 4 (§ 59). A curious instance occurs soon after, o.iii, col. 2, line 5, where I found in both the strange word *chubres*. Turning to Janot I found that the word *chabres* is there printed with a worn *a*—originally, no doubt, *ā*—that might be mistaken for *u*. See also *antea*, Preface, p. vi.

to put things to rights by printing *dõner pyent.* It seems evident that this reading could not have sprung direct from *donneroyent*, nor, on the other hand, would it have been altered—except by a mere accident—to *donnerpyēt.*

These three editions are, except for the differences noted, practically "facsimiles" one of the other. In this edition there is the same omission of line 18 in the first column of text: *Que songe soit signifiance*, and further on, on a.vii. col. 3, of the line *Amourettes tant est propice.*

P. Clément Marot's Recension, I. Folio. Goth. Without date. [But Privilège dated 1526.]

[1] Cy eſt le Romãt de la roze
Ou tout lart damour eſt encloſe
Hiſtoires et auctoritez
Et maintz beaulx propos uſitez
Qui a eſte nouuellement
Corrige ſuffiſantement
Et cotte bien a lauantaige
Com on voit en chaſcune page.

(*a*) ¶ On les vend a Paris en la grand ſalle du Palais au premier pillier en la boutique de Galliot du pre Libraire iure de Luniuerſite.

¶ Auec priuilege,

(*b*) ¶ On les vend a Paris en la rue Sainct Jacques en la bouticque de Jehan petit Libraire iure de Luniuerſite a lenſeigne de la fleur de lis dor.

¶ Auec priuilege.[2]

Colophon [f^{t} cxxxix verso.]:

¶ Fin du Rommant de la roſe veu ꝛ
corrige ꝛ nouuellemēt īprime a paris

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[1] Title all in black. C is a large ornamental letter of "penmanship" style. It is the same (with a small piece broken off at top and bottom as well as other damages) as the initial to the xylographic title of Molinet's Prose Version, Vérard's edition (X), and must have been cut out of that block to be used as an individual letter.

[2] In both issues the *Privilège* is granted to Galliot Du Pre. On the recto of the last leaf is the mark of either Galliot Du Pre or Jehan Petit; and below the device are the words, ¶ Auec priuillege.

Printed in double columns (except the *Privilège* and *Prologue*), with 44 lines to a full column. Containing 144 leaves; 4 preliminary unnumbered, for the Title, *Privilège*, *Prologue*, and *Table*; 139 numbered for the text; one unnumbered, with the Printer's Device on the recto, blank on the verso. On the verso of the title, described above, is the *Privilège*, ending thus: *ce fut fait le ieudy dixneufieſme iour dapuril Mil cinq cēs vingt ſix apres pasques. Et signe. P. moyfait.*[1] On the next page is a cut,[2] 128 × 90^{mm}, followed by the *Preambule du livre*, three pages, and *la Table*, another three. The text begins, headed by a woodcut, over which is the Verse-Title, on the top of *Fueillet* .i. The leaves are numbered in lower-case gothic letters, correctly throughout, except c.xi. for c.x. The signatures are ✠; A-X (capitals); y, z (lower-case). The first is ✠ ii, the last z . iiii. There are 24 gatherings, as follows: ✠, 4 ff; A-y, 6 ff each; z, 8. There are no footlines, but a headline on the verso of each numbered leaf, ¶ *Le Rommant de la Roſe.*[3] The Paragraph Initials (which occur not only at the "chapters") are smallish decorated capitals, with several of larger size near the beginning. There are brief marginal analyses, and indicating signs to special passages. Many copies have red lines ruled round the text. Beside the large cut over the *Privilège*, there are numerous small cuts in the text, the first having a border in four pieces; a few others in the first half of the book have a portion of a border on one side. The small cuts are 92 in number, of which 83 are different.[4] They are mainly from Vérard's Folio (E) and Quarto (H), with a few extraneous cuts, also from Vérard's material. A single block is from the second Lyons series (§ 8, *Tristesse*). Brunet (iii. 1174) mentions a copy on vellum, "décoré d'un grand nombre de miniatures."

Q. Clément Marot's Recension, II. Small 8vo. Roman letter. 1529. [1530 N.S.]

Le Rommant de la Roſe nou- ue
uellement Reueu et corrige
oultre les precedentes
Impressions.

[Woodcut.]

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[1] In some copies this name follows closely, thus; in others it is a little separated and below.

[2] See * 8, p. 133.

[3] The three pages of prologue have ¶ *Prologue*, the three of table, ¶ *Table*, for headline.

[4] One cut is used four times, to §§ 29, 33, 50, 51; one three, to §§ 31, 81, 112; four twice, to §§ 12, 32; §§ 24, 36; §§ 26, 37; §§ 94, 104. For details see account of woodcuts, *post*.

¶ On le vend a Paris par Galliot du pre Li=
braire iure. ayant ſa bouticque
au premier pillier de la
grant ſalle du
Pallays.
1529.

Colophon [f^t^ cccciii verso]:

¶ Fin du Rommant de la roſe veu &
corrige oultre les precedentes impreſ=
ſions. Et imprime a Paris, par maiſtre
Pierre vidoue, Pour Galliot du pre, li=
braire iure, tenant ſa bouticque au pa=
lays, au premier pillier. Au moys de
Mars, mil cinq centz, xxix. auant paſ=
ques. · .[1]

Printed in single column, 30 lines to a full page, 412 leaves, of which eight are unnumbered, viz., the Title (blank on verso), *Prologue* and *Table*; 403 numbered, and the last (blank on recto, Publisher's Device on verso), unnumbered. A break is evidently intended after F^t^ cc, to divide the book into two volumes if desired. It is here that the Capital-letter signatures begin. The text begins on Fueillet I, headed by a woodcut over which is the verse-title. The numbers are in capital letters. There are no less than nineteen misnumberings.[2] The first eight leaves have no signatures, then follow fifty gatherings in 8, and one, the last, in 4, all with signatures. The signatures are the twenty-three lower-case letters,[3] with & and ꝑ, followed by the twenty-three capitals, and aa, bb, and cc. The first is a i, the last cc iii. Though the gatherings are in 8, only the first three leaves of each have signatures. There are no footlines, but headlines LE ROMMANT (verso), DE LA ROSE (recto), ending with the last verso of the Text.[4] The Paragraph Initials are singularly plain Roman capitals,

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[1] In a copy in the *Musée Condé* the Publisher's Device is printed below this, as well as on the verso of the following leaf.

[2] Quae hic enumerare operae non pretium est. In two gatherings, k (or K) and l, there is a systematic doubling of numberings, two of LXXIII and no LXXIIII, two of LXXV, and no LXXVI, etc.

[3] Kii, Kiii, capitals. A lower-case k is used in the text, f^t^ xv verso, and xli verso.

[4] On each page of the *Prologue* and *Table* is a headline LE PROLOGUE and LA TABLE respectively.

with a single decorated M at the beginning, and in six cases a four-line skeleton B. There are brief marginal analyses and notes. The illustrations are fifty-one in number, including that on the title, and the Publisher's device on the last leaf, which is of the same style and is used as an illustration in the text of the following edition. There are thirty-one different cuts,[1] which appear to be all designed on purpose for this edition. The prettiness of these woodcuts have made this edition much prized. It is the only edition not in Gothic letters.

On f^t^ LXXXV *et seq.* is reintroduced the Interpolation of 104 lines, beginning *Et mesmement de ceste amour*, which is absent in the previous edition, P. See note, p. 155.

R. Clément Marot's Recension III. Folio. Goth. 1531.

[2] Cy eſt le Rommant
de la Roze.

Ou tout lart damour eſt encloſe
Hyſtoires et auctoritez
Et maintz beaulx propos uſitez
Qui a eſte nouuellement
Corrige ſuffiſantement
Et cotte bien a lauantaige
Com on voit en chascune page.

¶ On les vend a Paris en la grant ſalle du palais au premier pillier en la bouticque de Galiot du pre libraire iure de Luniuerſite.

Mil . v . C . xxxi.

GALLIOT DU PRE

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[1] One is used five times, viz., on the Title, and to §§ 16, 31, 81, 112; one four times, to §§ 11 (*suite*), 35, 63 (*suite*), 107 (*suite*); two three times, to §§ 12, 19, 32; and §§ 43, 52, 76; eight twice, §§ 1, 77; §§ 14, 18; §§ 24, 73; §§ 26, 37; §§ 34, 36; §§ 38, 63; §§ 46, 90; §§ 57, 102.

[2] C is the same ornamental letter as in the edition of 1526 (P). The name at foot is part of the woodcut border. Title surrounded by woodcut border of either Galliot Du Pré or Jehan Petit.

In other copies the lines giving the address are as follows:

¶ On les vend a Paris en la rue Saint Iaques
en la bouticque de Jehan petit Libraire iure de luni=
uerſite a lenſeigne de la fleur de lys dor.

Colophon [f^{t} C. xxxi. verso, below last column of text]:

¶ Fin du Rommant de la roſe
veu et corrige/ et nouuellement
imprime a Paris le . ix^{e}. iour de
Juing Lan mil . v^{c}. xxxi.

On the recto of the next (*i.e.* the last) leaf, is the mark of either Galliot Du Pre, or Jehan Petit.

Printed in double columns (except the *Prologue*), 45 lines to a full column; containing 136 leaves, 4 preliminary unnumbered (Title, verso blank, *Prologue* and *Table*), 131 numbered, comprising the text, and one unnumbered, having the publisher's device on the recto, blank verso. Except for the absence of the *Privilège*, the preliminary portion, including the large cut heading the *Preambule du livre*, is the same as in the 1526 Folio of C. M. R., agreeing almost lineally; viz., three pages *Prologue*, and nearly another three *Table*. The text begins, headed by a woodcut, over which is the Verse-Title, on the top of "Fueillet premier." The leaves, except this single one, are numbered in lower-case gothic letters, except that in the hundreds C is a majuscule; correctly throughout. There are 23 gatherings (exactly using the letters of the alphabet), all in 6 except the first, which contains the 4 preliminary leaves. The signatures are capital letters, except y, z, which are lower-case. The first is A ii, the last z .iiii. There are no footlines, but headlines on the verso of each numbered leaf, *Le rommant de la Roſe*.[1] The paragraph-initials are the same small decorated capitals as in the 1526 Folio, with a few larger and of different style near the beginning. This edition also follows that in the marginal analyses and notes, and in the indicating signs to special passages. Besides the large cut over the *Prologue*, there are 59 small woodcuts in the text, 31 different cuts,[2] being the same series as was designed for the preceding octavo edition, with one new cut apparently belonging to the series.[3]

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[1] The three pages of Prologue have *Le Prologue* for headline, and of Table, *La Table*.

[2] One cut used five times, §§ 16, 22, 31, 81, 112; three, four times, §§ 3, 43, 52, 76: §§ 23, 50, 55, 82: §§ 53, 59, 73, 102; three, three times, §§ 2, 4, 8: §§ 11 (*suite*), 35, 99: §§ 30, 36, 45: and nine twice, §§ 1, 77: §§ 12, 19: §§ 14, 20: §§ 26, 37: §§ 38, 57: §§ 47, 70: §§ 62, 103: §§ 66, 67: §§ 94, 104.

[3] For account of these cuts, see pp. 90, 91.

This edition is imperfect. On f^{t} xciii, verso, 10 lines from the foot of the first column, between the lines

Si sassemblent et sentrejoignent

(which is left without a rhyme-line), and the next,

Par les dens de detraction,

there is an omission of 157 lines, being exactly a leaf (f^{t} xcviii) of the 1526 folio edition. No bibliographer appears to have noticed this omission. It looks as if the copy followed must have lacked this leaf, as there is nothing in the present form of the book to suggest that another leaf had been allowed for in calculating the making-up.

I have a copy—from the collection of J. Richard—in which all the cuts and initials to paragraphs, besides the title-frame, are elaborately coloured and gilded. (It is perhaps the same copy as is mentioned in Brunet, iii, 1175.) There was about this time an attempted revival of the illumination of books in this way.

S. Clément Marot's Recension IV. Small 8vo. Goth. 1537 and 1538.

Le rommant
de la Roſe nouuellement reueu
et corrige oultre les pre
cedentes Im=
preſſions.

[Publisher's device.]

(*a*) on les vend a Paris en la Rue Sainct Jaſq̃s en la boutique de Jehan morin .md.xxxviii.

(*b*) on les vent a Paris au Palays en la garlle= rie des marciers par ou on va voir les priſon= niers a la boutique de Jehan longis.[1]

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[1] These two will suffice as specimens of the publisher's imprints; but copies bearing the date 1538 are found with the devices, names and addresses, of no less than ten different publishers, viz., J. St. Denys, J. Longis, J. Morin, Les Angeliers, J. André, J. Massé (Macé), Fr. Regnault, G. le Bret, P. Vidoue, Poncet le Preux. I have seen or heard of copies bearing the date 1537 with those of the first five only. But it is probable there are more, and possibly there are more of the former also. Brunet, iii,

Colophon [verso of fol. cccciii,[1] below last 9 lines of text]:

¶ Fin du rommãt de la roſe veu ꝛ
Corrige oultre les precedẽtes[2] ĩpreſ=
ſions. Et imprime nouuellement a
Paris/ Lan mil cinq cens . xxxviii. (xxxvii.)

Printed in single columns, 30 lines to a full page; 412 leaves, the first 8 unnumbered, containing the Title (blank on verso), *Prologue* and *Table*, 403 numbered, and the last (blank on recto, publisher's device on verso), unnumbered. The text begins on f^t^ 1, headed by a woodcut, over which is the Verse-Title. The numbers are in small gothic letters. There are no less than 25 cases of misnumbering, 13 of which are copied from the previous octavo edition (Q). The first 8 leaves have no signatures, then follow 50 gatherings in 8, and one, the last, in 4, all with signatures. The signatures are the 23 lower-case letters (with lz for k), followed by ꝛ and ꝯ, the 23 capitals, and aa, bb, cc. The first is a, the last cc iii; only the first three leaves of each gathering have the signatures, which run thus, b, b ii, b iii; but a has also a iiii.

There are no footlines, but headlines, *Le rommant* (verso), *De la roſe* (recto).[3] The paragraph initials are plain black capitals, with a single ornamental M to the first line of the poem. There are brief marginal analyses and notes. There are 49 woodcuts in the text, of which 26 are different.[4] These woodcuts are rather coarse recuttings of the pretty series in the former octavo (Q), six of which, however, including the the galley used as publisher's device, are absent.[5] The edition is, in fact, an extremely close copy of the earlier octavo, page for page, line for line, error for error, except that the *format* is slightly larger, and the type gothic instead of roman. The misreading of fol. xli verso, *lieulx le seneschal* for *leulx* (li for lz) is repeated, although both editions have *Keulx* (capital K), in the margin there, and in the text six lines below. The misnumbering of the leaves, even, is generally followed, though this edition has

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col. 1175, mentions an imprint, "Pierre Vidoue pour Guill le Bret," from which it would appear that Pierre Vidoue was the printer. I have, however, seen a copy where the imprint on the title-page had "Imprime a Paris pour maiſtre Pierre Vidoue," etc.

[1] Misprinted ccciii.

[2] In some copies precedẽces.

[3] Each page of the preliminary matter has a headline, *Le Prologue* or *La Table*.

[4] Two used 4 times, §§ 11 (*suite*), 35, 63 (*suite*), 107 (*suite*): §§ 16, 31, 81, 112; four used 3 times, §§ 12, 19, 32: §§ 14, 17, 64: §§ 43, 52, 76: §§ 24, 73, 74; nine used twice, §§ 1, 77: §§ 3, 56: §§ 26, 37: §§ 34, 36: §§ 38, 63: §§ 46, 90: §§ 57, 102: §§ 18, 101: §§ 59, 103.

[5] See pp. 91, 92.

others of its own; and also a line misplaced on f^{t} xl. v^{o}. The passage missing in the preceding edition (R) is present here; and also the Interpolation beginning *Et mesmement de ceste amour.*

This is the last early edition to be issued, no other appearing till 1735.

X. Molinet's Prose Version I. Folio. Goth. 1500.

Ceſt le romant de la roſe
Moraliſie cler et net
Translate de rime en proſe
Par voſtre humble molinet.[1]

Colophon [f^{t} Clxxxi verso]:

¶ Cy finiſt le Romant de la roſe tranſlate de ryme en proſe Imprime a paris pour Anthoine verard libraire marchant demourant a Paris pres lhoſtel Dieu deuant la rue neufue noſtre Dame A lenſeigne Saint Jehan leuangeliſte Ou au palais au premier pillier deuāt la chap pelle ou lon chante la Meſſe de meſſeigneurs les preſidens.

[Vérard's Device.]

Printed in double columns, with 42 lines to a full column. Containing 186 leaves, 4 preliminary unnumbered (Title, 1 page; *Table*, beginning on back of Title, 6 pages; 1 page blank), 181 numbered, containing the text, and 1 blank. The first page of text is headed *Fueillet* 1. After this the word *Fueillet* is on the verso, and the number, in lower-case gothic letters,[2] on the recto of each leaf. Both the word and the number are in the middle of the page. There is no other headline or footline, but each page of the Table has headline *La Table.* There are 31 gatherings, all in 6, except the first, which has 4 leaves, and the last, which has 8. The signatures are the 23 lower-case letters (l7 for k) with 7, followed by aa to gg, lower-case. The first signature (on second leaf of the book), is a ii, the last gg v; gg iiii is misprinted gg iii. In the numbering of the leaves there are three mistakes: xix for xxx: lxv (repeated) for lxvi: C. lxiiii for C. lxiii. The initials to the chapters are large, ornamental capitals, of the "penmanship" style, embodying grotesque faces.[3] The shape of the

[1] This title appears to be cut entirely on wood in one piece. Afterwards the initial C was used separately, see p. 57, note 1.

[2] C (100) capital.

[3] Facsimiles of most of this alphabet are given in Claudin, ii, 464, 5.

letter is often disguised almost beyond recognition. The book is illustrated by one large woodcut, heading the *Prologue*,[1] and 137 small cuts, the same as those used in Vérard's Quarto (H). There are 81 different cuts, four of the series being absent here. They are all here surrounded by a framework of gothic arcading.[2]

The date of this edition appears to be given in the rhyming epilogue of Molinet in the line, *Lan quinze cens tournay molin au vent.* (See Appendix A.) It is No. 186 in Macfarlane.

There is a copy of this edition on vellum, with all the cuts richly illuminated, in the British Museum (c. 22. b. 2).

Y. Molinet's Prose Version II. Folio.[3] Goth. 1503.

[4] CEſt le romant de la roſe
Moraliſe cler et net
Trãſlate de rime en proſe
Par voſtre hũble molinet

Colophon [f^{t}. c.liii. recto, foot of second column]:

Cy finiſt le Romant de la Roſe trãſ=
late de ryme en proſe Imprime a Lyon Lan
Mil cinq cens ⁊ trois par maiſtre Guillau=
me balſarin libraire ⁊ Imprimeur/ demourãt
en la Rue merciere pres ſainct Anthoine/ au
trement corrigie ⁊ amende quil neſtoit par de
nant/ cõme il appert clerement en diuers paſ=
ſaiges ⁊ chapitres.

[on verso] Gloire ſoit a dieu
Et prouffit es hu=
mains
[Balsarin's Device.][5]

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[1] See account of woodcuts, *2, p. 132.

[2] For details, see p. 86. I have not thought it worth while to make a list of all the repeated cuts. They can be found in the Table, pp. 139-143.

[3] Brunet calls it a Folio. The Supplement says he is wrong, and that it is quarto. The copy under my hand is certainly folio (perpendicular lines in paper).

[4] C, woodcut letter, white on black ground, with a grotesque head inside the letter.

[5] Facsimile of this page and of the colophon in Claudin, iii, 525. The form *denant* is no doubt not a misprint, but due to the influence of the Provençal dialect.

Printed in double columns, 45 (or sometimes 46) lines to a full column; containing 154 leaves; 4 preliminary, unnumbered (viz., Title 1 page; *Tabula*, beginning on back of Title, 5 pages; 1 leaf blank both sides), followed by 150 numbered leaves containing the text, with publisher's device on verso of the last. The first page of text is headed iiii.[1] After this the word *Fueillet* is on the verso, and the number (in lower-case gothic letters) on the recto of each leaf, at the top in the middle of the page. There are no other headlines or footlines; but each page of the Table has the headline *Tabula*. There are 29 gatherings, arranged on different principles at the beginning and at the end of the book. Thus, first one of 4, then six of 6, one of 4, five of 6; then, beginning with signature o, one of 4 and one of 6 alternately to the end. The signatures are the 23 lower-case letters (lz for k) with ⁊, followed by the same double to ee. The first signature, on second leaf of book, is a ii, the last ee iiii; m iii is misprinted m iiii. In the numbering of the leaves there is no mistake, but n and m are frequently used for ii and iii respectively. The chapter initials are ornamental capitals of several different styles and sizes. At the head of *Le Prologue* is a large "penman's" L, with face to left, which very closely resembles the two reproduced in Claudin, iii, 536, 537, from the press of Jean de la Fontaine, but appears to be slightly different from either of those.[2] The first letter of the title, C, has a well-drawn grotesque face inside it, and is white upon a black background streaked with white. An I on f^{t}. xx (and elsewhere), and a G on f^{t}. cxxix, evidently belong to the same set. There are several sizes of letters with flower and leaf decoration, and a good many belonging to a simpler but elegant style of black capital of which the B (f^{t}. xxxix) is one of the prettiest. There are two initials misprinted: f^{t}. xix, L for H, and f^{t}. lxxiii, E for F. The book is illustrated by one cut 112 × 85 mm., heading the *Prologue*,[3] and 139 cuts in the text, 67 different, all but two of which are coarse re-cuttings of the second Lyons series.[4]

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[1] Only three of the preliminary leaves being counted. This makes the last leaf cliii, an uneven number, instead of cliiii, as it would naturally have been. In the *Tabula* the *prologue* reference is "*Fueillet premier*," instead of iiii.

[2] The top of the uppermost loops is absent, and might, of course, have been cut off; but the second of the perpendicular white lines (or spaces) of the stem stops some way short of the same in the facsimile letters.

[3] See account of woodcuts, *4, p. 133.

[4] See account of woodcuts, p. 84, and Table, pp. 139-143.

Z. Molinet's Prose Version III. Folio. Goth. 1521.

[1] LE romant de la Roſe
Moraliſie cler et net
Tranſlate de rime en proſe
Par voſtre humble molinet.

Nouuellement Imprime a Paris. En la grãt rue ſainct Jaques
A lenſeigne de la Roze blanche couronnee.

Colophon [fol. Cxxvi. recto, col. 2]:

¶ Cy finiſt le Romãt de la Roſe tranſlate de rime en proſe Nouuellemẽt imprime a paris/ Par la veufue feu Michel le Noir demourant en la grãt rue ſainct Jacques a lenſeigne de la Roze blanche couronee le dixſeptieſme iour Daouſt mil cinq cens vingt et ung.

[Device of Michel Le Noir.]

Printed in double columns 50 and 51 lines to a full column. Containing 128 leaves: 1 (Title) unnumbered; 125 numbered; 2 at end unnumbered. The text begins on the verso of the title, below a large cut of Writer at desk, with Angel bearing scroll.[2] The second leaf has the number ii at top, the word *Fueillet* being headline on the page facing it, and so on to the verso of fol. cxxvi, on which the Table begins, occupying four pages, each with headline *La Table.* The final page (verso of z iiii) is blank. The numbers are lower-case gothic letters, with capital C for the hundred sign. There are five errors in numbering.[3] There are twenty-three gatherings, sixteen in 6, five in 4. The signatures are the gothic capitals with lower-case gothic letters for numerals; y, z, however, are lower-case. The gatherings containing only 4 leaves are F, K, O, S, z. At the bottom of the first column of certain leaves is the title *Romãt de*

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[1] The L is a decorated "penman's" letter, with face on left, and a crane's head, downwards, swallowing snake, on right. Either a copy or the original of a letter in Vérard's *Pelerinage de l'homme*, 1511, of which a facsimile, differing slightly, and showing breakages, is given in Macfarlane, LXIII.

[2] See page 131, *1a.

[3] xv for xviii; xxvii for xxviii; lxx for lxix; lxxviii, lxxix for lxxvii, lxxviii.

la roſe as a footline.[1] The Initials to chapters are ornamented letters of several different styles and sizes. Besides the large woodcut mentioned above there are 27 cuts in the text, 5 of which are used twice, 22 different. They are old cuts from various books of Michel Le Noir.[2] Some, of a better style, perhaps from Vérard's materials.

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[1] There is no uniform principle in the use of these footlines. Three gatherings, C, D, S, have none at all. From F to P they appear on the first three leaves of the 6-leaf, and first two of the 4-leaf gatherings. Before and after that there is little regularity.

[2] See Table, pp. 139-143.

PART II.

THE ILLUSTRATIONS.

SECTION I.

GENERAL DESCRIPTION.

IN this part of the work I have endeavoured to tabulate all the woodcut illustrations designed for various editions of the *Roman de la Rose;* and to note and to some extent identify others first designed for other service, but used more or less appropriately for this. The labour spent over these small and often poor and unimportant woodcuts is, it must be confessed, a gathering of straw, not to say of straws. But it is indispensable to the brick-making of Bibliography. For woodcut evidence, used with due precaution, is not only often clear and decisive, but it is comparatively easy of employment to all. Very few persons can hope to acquire the special knack of distinguishing types at a glance; but most can recognize likeness in woodcuts, especially where the human face is concerned. It is true that hasty comparisons have been often made and identity of blocks assumed too rashly; and warnings have been uttered by modern bibliographers against trusting to woodcut evidence in assigning unnamed editions to particular presses or publishers.[1] And there has been, in consequence, a tendency to err in the other direction, and neglect a source of evidence

[1] As also against hastily deciding an inferior impression to be the later. There are, however, certain signs, such as serious cracks and breakages in the woodblock, which are unmistakable and sure.

which, when used judiciously, may be invaluable. This distrust of woodcut evidence has arisen from finding cuts, actually or apparently from the same blocks, used in books issued with different publishers' or printers' names. In the case of the *Roman de la Rose*, there is no doubt that the blocks of the famous Lyons cuts (Series L.ii) changed hands several times; and instances of blocks passing from one printer to another, or from one town or even country to another, either by sale or loan, are numerous. But it would be interesting to follow up all the facts as to this transference more closely, to see whether the practice was not checked, say about 1500 or somewhat before, by a growing rivalry between publishers which led them to keep their own blocks jealously for their own use. This would account for the great development of the art of Recutting, an art which was carried almost to the extent of facsimile in many instances,[1] and even on occasion produced copies in which the workmanship was quite as good as in the originals; as for instance in Le Noir's *Jardin de Plaisance*, to be mentioned presently. It would be well to verify carefully all cases of alleged borrowing, and to make sure that they were not sometimes merely cases of recutting. For instance, there are certainly four different cuttings of the "Personage Meditating" which appears in three of Le Noir's Quartos of the *Roman de la Rose* (see p. 132, *3.), but each publisher keeps his own block; and it would be fairly conclusive evidence as to the publisher of an unassigned book to find one of these four blocks, so closely resembling each other, used in it. This possibility of confusion between borrowing of blocks and recuttings has been well drawn attention to by M. Henry Harrisse in the *Excerpta Columbiniana* (*Avant-propos*, p. vii), where he adduces as an instance the so-called "Grand L. de Vérard," and shows how it was recut at least three times after the original; and also points out the mistakes into which Bibliographers have been led from not perceiving this.

[1] Many of these recuttings are really closer and better than some modern so-called facsimiles made by hand before the use of photographic processes; *e.g.* than the "facsimiles" of the *Roman de la Rose* cuts in the Biblioth. Elzev. edition.

Probably no book ever became widely popular without the help of illustrations; and though the *Roman de la Rose* took a position of its own on its literary merit, there can be little doubt that it was helped to attain that position by the art of the miniaturist, and by the illustrations for which its graphic visualizations of allegory and picturesque descriptions of life in fact and fiction gave such abundant suggestions. We see from the Manuscripts that the work was regarded as pre-eminently a field for illustration, almost as if it had been a religious book; and the printed editions carried on the tradition. Of the twenty-one early editions, including the three of Molinet's Prose Version, almost all are profusely illustrated. There are five separate series of woodcuts, which, although in great measure imitated from one another, were specially designed for various editions of the work; three of them complete and full; one complete, but less full; and one (Vérard's Folio) evidently intended to be both complete and full, but only partially carried out. Besides these five series there are partial recuttings of two of the series. There is also a single block, containing two scenes, which may have been intended as the first of a new series, for some reason never carried further, but was more likely intended to stand alone at the head of the first two columns of text, in imitation of the pair of scenes found almost invariably at the head of all the manuscripts, even of the cheaper sort which had no other illustrations. This is the block used in all four of the cheap Quartos issued by Michel Le Noir and his successor. In the second and third of these Quartos there are certain other small cuts so entirely appropriate that at first sight they appear to have been designed purposely for this service. But upon investigation they prove to belong originally to another work, the *Livre de Mathéolus*, and to be lineal descendants—in other words, reduced imitations—of the cuts in the first edition of that work.

The following is a complete list of the various series, including the recuttings, lettered and numbered for handy reference.

L.i. The earliest Lyons series, comprising eighty-six separate cuts, used only in the First Edition, Folio I (A).

L.ii. The second Lyons series, comprising eighty-five separate cuts, used wholly in Folios II and III (B and C), and partially in Folios IV, VI, VII (D, F, G).[1]

L.iii. The coarse recuttings of certain cuts of the last series, L.ii, sixty-five in number, used in Balsarin's edition of Molinet's Prose Version, Lyons, 1503 (Y.)

V.i. The incomplete series of sixteen cuts designed for Vérard's Folio (Folio V, E) and used in that in conjunction with a large number of cuts from other sources. Nine of these cuts are used also in the first edition of Clément Marot's Recension (P.)

V.ii. The series of eighty-two small but superior cuts, practically complete though supplemented by three cuts from other sources, cut purposely for Vérard's Quarto (H.). Seventy-nine of them are also used in Vérard's edition of Molinet's Prose Version (X.), and sixty-seven in the first edition of Clément Marot's Recension (P.)

Le N. The single block, with two scenes, found in the four Le Noir Quartos (I, K, L, N).

P.V.i. The series of thirty-three small cuts, prettily designed, but rather coarsely cut, used in the small-8vo edition of Clément Marot's Recension, 1529 (Q), printed by Pierre Vidoue, and in the next (R.)

P.V.ii. The series of recuttings of twenty-six of the last series, still more coarsely executed, used in the small-8vo edition of 1537-8 (S), also printed by Pierre Vidoue.

It must be at once conceded that none of these woodcuts are

[1] A single cut of the series reappears in P.

first-rate, either in artistic design or as specimens of the art of woodcutting. Neither of the two Lyons series are equal to work produced at Lyons within the same half decade;[1] nor do the Paris series, any of them, show the excellence that may be found in other woodcuts of the same period and place. As the book was plainly in demand among the wealthy, this appears at first sight rather surprising. But there is, perhaps, a somewhat paradoxical explanation of it, at all events with regard to the editions published by Vérard. It was not that he was supplying an inferior article to suit a lower class of readers, but that plain woodcut illustrations, even the best the art could produce, were still so little esteemed that it was not worth while taking pains or laying out money to secure the very best. The artistic merit possible in an uncoloured woodcut was hardly if at all yet recognized in France. The early woodcuts were meant to be coloured by hand, as is the case in most copies of the two first Folios of the *Roman de la Rose*; and for years after this the rich who wanted copies of the book ordered them either still as illuminated manuscripts, such as the magnificent MS. in the British Museum, Harley 4425, made after at least three printed editions had appeared, or printed on vellum with the woodcuts so overlaid with gold and colours that they were really miniatures. Vérard therefore chiefly desired woodcuts as the basis of these illuminations; and in his editions we frequently find the underlying cut completely unrecognizable in the over-painted miniature. In his Folio *Roman de la Rose* the scene of Pygmalion and the statue is painted over a cut of Eve and the serpent, and that of the Dragon flying in the air over a cut of Venus in her dove-drawn car. Besides these wealthy and royal patrons, the booksellers had, of course, humbler clients who could

[1] For instance, in the *Paschalia* published by Guillaume Le Roy in 1485. The art of wood-cutting at Lyons seems to have made amazingly quick advance in a very short period. The first series of *Roman de la Rose* cuts was evidently already regarded as barbarous by the time the second was made. The second series represents an intermediate stage between the Rudimentary, as seen in the first series, and the Developed, as seen in the *Vies des Saints Pères* of 1487; and had they waited till only a year or two later to be made, these cuts might have been on an altogether higher plane.

only afford paper copies, and bald uncoloured cuts; but for such the second-rate was considered quite good enough, and apparently they were then—as now—contented with it.

Still, although the connoisseur passes them by with indifference or contempt, many of these small cuts have a merit and even a charm of their own; and a careful study of them brings out many points of interest, and tells pretty plainly the story of a certain class of book-illustration in France from the early days of the craft till nearly the middle of the sixteenth century. Thus we have first the simple and archaic cuts of about 1480, hardly more than outlines intended for colouring. Then we see these same designs copied by a more ambitious woodcutter, in a series which shows an advance in the craft of woodcutting, but a certain loss of artistic and intellectual qualities. This new series, we observe, though not yet attaining the highest excellence, is plainly thought a good deal of in the bookselling world, being possibly appreciated by the public on account of a certain "French" quality, now making itself perceptible in this art of Teutonic origin. And so after being used for two fine editions at Lyons, the blocks are transferred to Paris, where one of the best publishers employs them for a scholarly and well-printed edition, closely imitated from the preceding Lyons Folio. By this time the wood-blocks have seen their best days; but two more editions, inferior in every respect, are still printed from them, though their numbers diminish and the prints show increasing signs of wear. Meantime, during the life of these wood-blocks, the arts of woodcutting and book-illustration have greatly advanced. The foremost Paris publisher, after having planned, but compromised over, a folio edition to have been finer than any of the preceding, produces one in quarto with cuts smaller in size but well designed and well cut, and showing intelligent reference to the text. But we gather what a position the often-printed Lyons cuts had acquired, when we see that most of this fresh series are founded upon the corresponding cuts in the Lyons series; the passages illustrated and the position of the illustrations are practically identical; and the quarto edition a copy in smaller

size of the Lyons Folios, or at least of the first Paris Folio, which imitated them. In fact we find here, as in most other popular books of the kind, that the general scheme of illustration and style of the whole book have become as it were stereotyped. Each book acquires a convention of its own in these matters.

The next stage perfectly exemplifies what Mr. Pollard calls "the putting away of the last remnants of mediaeval art and literature as childish things," on the awakening of classical feeling early in the sixteenth century.[1] What he notes of the "old romances" is exactly true of the *Roman de la Rose*; they "continued to be published, but in a smaller and cheaper form, and for the most part with old cuts." This is an exact account of the six quarto editions of the *Roman de la Rose* which followed Vérard's, where M. le Noir deteriorates from Vérard, and Jehan Janot and Alain Lotrian go one—or several—worse than Le Noir. We seem, indeed, actually to see the sudden arresting of the flow of illustration in Le Noir's Quartos, in which one single block, containing two scenes, was designed and cut for the work, while the others are all old cuts from other sources. A certain revival of the book and its illustrations coincides with Clément Marot's modernization of the poem, about 1526, and the edition of 1529 reflects the rising fashion for small books with dainty illustrations. But in the case of the *Roman de la Rose* this was but a transient after-glow, to be followed by a complete and long-enduring night.

A striking feature in the different series of illustrations to the *Roman de la Rose* is the lack of inventiveness displayed in the successive sets of designs. In fact, with few exceptions, they simply repeat each other more or less closely, and are all founded eventually upon the earliest series of all, the rude and archaic cuts of the first Lyons Folio. But this sheep-like want of originality, whether due to mere parsimony and indolence, or to some instinctive love of convention, is very typical of all French illustrations of the time, and is quite as evident in the highest class of illustrated books, such as the *Livres d'Heures*; being seen also in the slavish copies

[1] *Early Illustrated Books*, p. 169.

of archaic German cuts which are handed down through various French editions of such works as the *Speculum humanae salvationis*. It may be supposed that the wider, less educated reading public, brought into existence by the development of the Printed Book, had actually a sort of childish fondness for conventional representations of scenes to which its eyes had first been opened by certain designs, and would have felt a shock of strangeness at seeing them presented in an unfamiliar way.

A curious evidence that this sentiment was real and active, is found in the way in which certain illustrations become attached to a particular work, though not originally designed for it, or even appropriate to the subjects, and are copied again and again whenever the book is reprinted. No very salient instance of this is found in the *Roman de la Rose*, though the tendency is shown in the attachment of the little cut from the *Mathéolus*, Mathéolus addressing the Almighty, to certain sections in the cheap Quartos; this occurs in all four of Le Noir's, and is imitated in Alain Lotrian's by a recutting of the same figure (see p. 95). But a good example of the practice is seen in the case of the *Jardin de Plaisance*, and as a single cut from that work is used in one edition of the *Roman de la Rose* (the Quarto of 1526), there is an excuse for introducing some mention of it here. The first edition is supposed to be that of Vérard, without date, but after 1499.[1] This edition is illustrated by numerous re-used cuts, taken from Vérard's fine *Thérence en françois*, a book also without date, but assigned to about the same time as the *Jardin de Plaisance*, and presumably earlier.[2] The illustrations in Vérard's *Jardin de Plaisance* are composed of separate blocks, each containing a figure, a building, or a tree, put together in various groups or arrangements. When, however, we look at Michel Le Noir's edition of the same work—also undated, but presumably later—we find a somewhat curious turn of affairs. In this there are altogether nine separate illustrations—several repeated more than once—and seven of these are composed of

[1] Macfarlane, 141. In the colophon the book is said to be *nouvellement imprimé*.
[2] Macfarlane, 152.

figures and scenes from the same *Thérence*; not, however, from the original blocks, but extremely good and close copies. But the curious point is that in this case each illustration is on one whole block, not on separate blocks put together; although in every one the design is composed of three details, two figures with one tree or one building, or a single figure with both a building and a tree, in different combinations; and these details are recuttings from the separated details of the first series.[1] Naturally, one expects to find that Le Noir had simply copied on single blocks the groups and scenes as arranged in Vérard's edition. But it is not so. None of the scenes correspond in the two editions; and only three of the figures in Le Noir's, I think, appear also in Vérard's, although they are all from the *Thérence*. It is evident, however, that Le Noir's grouping of the details was not his own, but was copied from some previous arrangement of the *Thérence* blocks, for one of the figures[2] has been recut no less than three different times, on three different blocks, and in combination with different details. I have not seen the *Jardin de Plaisance* of 1505, without printer's name, mentioned but not described by Brunet, so cannot tell if that, or some other, contains the arrangements followed and stereotyped by Le Noir; but it appears probable that it was some edition of this work and not of the *Thérence* he had before him. And anyhow, it is plain that the designs made for a Terence became firmly attached to the *Jardin de Plaisance*, and even the edition printed at Lyons by Olivier Arnollet[3] is illustrated by a number of separate small figures, buildings, and trees, of reduced size, but all clearly imitated from the *Thérence* details.

It is on one of the blocks from Le Noir's *Jardin de Plaisance* that M. Harrisse founds his belief that there must have been some

[1] The illustration oftenest repeated is composed of a building, a figure, and a portion of a ship; but this last detail does not appear anywhere either in the *Thérence* or in the Vérard *Jardin*.

[2] The female figure labelled *Sostrata* in Macfarlane's Plate XL. It is No. 6 in the facsimiles of Nyverd's re-cuttings of the figures in the *Excerpta Columbiniana*, p. xix.

[3] s. d., but 1520 to 1530 according to Brunet.

art known at that time of taking metal *clichés* of wood-blocks.[1] But I believe his contention has not received the adherence of other authorities; and it is strongly contradicted by the widespread use of undoubted recuttings, for which there would have been no need had any easier and exacter method of multiplying blocks been known and practised.[2] No doubt the number of impressions which we must infer to have been taken from one block are in some cases startling; as, for instance, in the case of the very fine design of an Ecclesiastical Personage receiving a volume from an author or publisher, which figures in so many of Vérard's books, and is found at the head of the Prologue in his edition of Molinet's Prose Version of the *Roman de la Rose*. Macfarlane mentions twenty others of Vérard's books in which this—"the common frontispiece," as he calls it—occurs; and it is repeated more than once in several of them, and it might have been thought possible that this block was not a wood-block but of metal. But in John Wally's edition of the *Shepherd's Kalendar*, this print occurs,[3] showing undoubted worm holes.

There is in this case no doubt that the impression is from the original block; but the art of recutting, to which I have alluded before, had reached a wonderful accuracy and excellence in Paris about 1500; and there are many instances in which the very closest examination is needed to perceive the difference between the original block and a copy. One such instance, the cut of a "Personage meditating," I have mentioned above. The finest of all such reproductions are Vérard's imitations of Pigouchet's *Horae*.[4]

[1] *Excerpta Columb.*, p. ix.

[2] Sometimes impressions from two different blocks of the same cut are found in the same book. In John Wally's edition of the *Shepherd's Kalendar* (s. d., *circa* 1560) the figure of the Shepherd taking the time at night is printed both from the original wood-block and from a recutting of it side by side on the same page; and in Alain Lotrain's *Proesses et vaillances de Hercules* (s. d.) are impressions from two separate recuttings of one of the *Mathéolus* blocks, Orpheus and Proserpine.

[3] It came to England with the others for that work in 1506.

[4] A very interesting and instructive paper by Mr. Pollard deals with this subject far more fully than I could do. See "The Transference of Woodcuts in the Fifteenth

Exactly what the method was, we do not know. But it is plain that in some way or other the *reverse* of the impression must have been transferred to the wood-block, either by tracing-paper, or by carefully covering every line, stroke and dot with some slow-drying ink which could be pressed upon the wood. That the process must have been comparatively facile and mechanical is pretty certain; for even in very poor recuttings it is usual to find every stroke of the original reproduced, however coarsely. But in the case of the finest recuttings, the work must have been done by the best woodcutters of the day.

It may be suspected that the first successes of this peculiar art were achieved more or less under the seductive incitements of fraud; otherwise such minute facsimiles would hardly have seemed necessary. Mere copying of designs, more or less freely, had always flourished; and a case of close but undeceptive imitation is seen in the two different blocks of the Man at the desk, with a Cherub and scroll, of which the copy is found in the Sixth Folio of the *Roman de la Rose*, and the original in the last edition of Molinet's Prose Version. But the "facsimile" process, whatever it was, must have become a very regular practice, and was employed by inferior woodcutters whom no flattery could accuse of an intention to deceive; as in the case of the recuttings of the second Lyons series, L.iii, and of the small Pierre Vidoue cuts, P.V.ii, among the illustrations to the *Roman de la Rose*. Except in the best work, recuttings can usually be distinguished at once by the sharpness and angularity of all curves and corners, especially in the features of the human face.

and Sixteenth Centuries," in *Bibliographica*, vol. ii., reprinted in *Old Picture Books*, 1902.

SECTION II.

THE EIGHT SERIES OF SPECIAL ILLUSTRATIONS, AND THE *MATHÉOLUS* CUTS.

Series L.i. The Earliest Lyons Woodcuts.

THIS is a series of eighty-six cuts—six of them doing double duty, so that there are ninety-two cuts in the book—all clearly designed for this particular work, and this particular edition of the work, the first Lyons Folio. In most cases the block is only of column-width; but the first block is of the width of two columns, and contains two separate cuts, and one cut, § 34, is of double the usual width, and also extends across the page. The designs are naïve and simple; and the cutting rude and archaic. There is no knowledge of perspective; the trees are of the earliest German convention; and there is little hatching or shading. At the same time some of the figures and faces show considerable grace and very intentional efforts at beauty; and throughout there is a very intelligent seizing of the points to be illustrated. The general impression produced is of French art trying its wings after apprenticeship to German methods. Certain cuts, nearly resembling these, are found in a few other books without place, date, or printer's name, which M. Claudin attributes to Martin Husz of Lyons.[1] Two of these

[1] *Hist. de l'Imprim.*, iii, 174, *et seq.*

are in the British Museum, *L'Exposition de la Bible*, by Julien Macho, and *Le Psautier translaté de Latin en Françoys*. In the former the cuts bear a general resemblance to this series; in the latter, two at least of the seven cuts show a very close resemblance to the faces and figures in the *Roman de la Rose*.

Series L.ii. The Second Lyons Woodcuts.

This is the famous series of eighty-five separate cuts (seven used twice, ninety-two in all) which is found, whole or in part, in five of the seven folio editions of the *Roman de la Rose*, and set the convention for the illustration of the work. But the designs are every one of them copied, with freedom, from the earlier series. The cutting is technically superior, and shows a nascent French style disengaging itself from German conventions. The draughtsman was simply thinking of the cutting, and shows no sign of having consulted the text of the work illustrated, but only a great ambition to surpass the technique of his predecessor. He therefore often neglects important details, or adds irrelevant and inaccurate features to the designs. The perspective is still, however, faulty; and the faces never show the particular charm which is seen in a few instances in the earlier cuts.[1]

The fortunes of these cuts are interesting to follow. After being used in two editions at Lyons, the set of wood blocks was brought to Paris, and there used in an edition very closely imitating the two Lyons Folios. Two of the cuts, however, are missing, § 32 and § 34,[2] the latter being the large double-width cut of the Tower-building. This last has disappeared for ever; but § 32 reappears in the next two editions, though not assigned to its right place, but placed above the colophon, like a printer's mark. In these last two editions the form is slightly varied; there are forty-

[1] In two instances, § 51 and § 52, this series uses a repeated cut instead of copying the cut of series L.i. In one instance, § 62, a cut repeated in L.i is not repeated in L.ii, but a different copy made from the same cut is used instead of the repeat at § 83.

[2] § 33 is a repeat of § 29; so these two cuts may have gone astray together.

three lines to a column instead of forty-one; and the cuts show much sign of wear, and more have disappeared, especially in the last. This is the final appearance of these cuts, except that a single cut of them, § 8, one of those absent in the two last Folios, re-appears in the 1526 edition of Clément Marot's recension. Where had it lain hid these thirty years?

Series L.iii. Recuttings of the Second Lyons Series.

This is a series of recuttings, coarsely executed, and with a few slight alterations, from sixty-five of the eighty-five cuts of the second Lyons series. It was used by Balsarin for his edition of Molinet's Prose Version, printed at Lyons in 1503. Most of them serve more than once in the book, several as many as four or even five times. The drawings on the blocks must have been traced or transferred either from one of the two Lyons editions, B or C, or from the last but one Paris Folio, F, as one of those recut (32) is missing in Du Pré, D, and six in the last Paris Folio, G. It is natural to suppose that one of the Lyons books would have been readier to hand to a Lyons printer. But it is possible that the copy actually followed was F, perhaps an imperfect copy. This supposition would account for many of the missing cuts as follows:

1. Four of the twenty un-reproduced are missing in F.
2. Five others of the twenty are in F, back to back, nearly or quite, with cuts reproduced; so that transference by inking over would have been impossible, if only one copy was cut up for use.
3. In B and C, three of the cuts reproduced are back to back with others also reproduced; so that for some kinds of transference two copies would have been necessary.

A copy of F with nine leaves lacking would account for the absence of all the cuts of the series L.ii missing in L.iii.

I have found one of these re-cuttings, § 7, *Envye*, in another

work published by Balsarin, *La nef des princes et des batailles des noblesses*, Lyon, 12th September, 1502, that is, before its use in the *Roman de la Rose* (Molinet's Prose Version).

Series V.i. Verard's First Series (incomplete).

This consists of sixteen cuts, two of which are on one block, as in Series L.i and L.ii. They are well designed and well cut, but in most of them the design is derived from the second Lyons series. There seems every probability that the series was intended to be complete, but was interrupted (see p. 27 *antea*). The numbers, according to the Verse-Titles, are 1 and 12 (on one block), 2(8), 3(7), 4, 5, 6(13, 15), 14, 16(17), 18, 19, 20(41), 39, 40, 42, 112. Four of them are used twice, one three times.

Nine of these cuts appear again in the first edition of Clément Marot's Recension, P, viz. 3: 5, 6: 14: 17, 18: 41, 42: 112 (used also for § 31 and § 81).

The only one I have come across used for another work is 41, the rather gruesome scene of Nero watching the dissection of his mother. This occurs, to illustrate the same "historical" event, in *Le Recueil des hystoires Rommaines*, printed for Guillaume Eustace, Paris, 1512, a well-printed book, containing a good many fine cuts from various books of Vérard's.

Series V.ii. Vérard's Second Series.

This is a series of small cuts, eighty-two in number, of which three are used twice (making with three extraneous cuts a total of eighty-eight) designed and cut for Vérard's Quarto edition. They are practically all copied, some freely, some very closely, from the second Lyons series. In fact, there are only some six of the whole series in which the imitation is not clear; although alterations have been occasionally made, and in two cases deliberate corrections to suit the text (§ 43, the Suicide of Nero, and § 76, in which the

figure of Phyllis is rightly made that of a woman instead of a man as in L.ii).[1] The style is somewhat peculiar, and the wood-cutting that of a practised hand. The designs were perhaps drawn direct on the blocks; as in the great majority of cases they are reversed from the Lyons designs; and in a few cases the faces have the lop-sided appearance which a face, reversed from the way it was drawn, is liable to present, even in drawings of some artistic excellence.

The whole series, with the exception of three cuts, 22, 23, 26, was employed again, as well as the three extraneous cuts, to §§ 28, 35, 51, to illustrate Vérard's edition of Molinet's Prose Version, X. Here they are surrounded with a frame or border of Gothic arcading.[2] As there are in this book one hundred and thirty-eight cuts (besides the large Presentation cut to the *Prologue*) the eighty-two separate cuts have to do extra service; forty-two of the V.ii series are used once, twenty-three twice, nine three times, and five four times; the three extraneous cuts once each.

The same series, or the greater part of it, is used in combination with some of the series V.i to illustrate the first edition of Clement Marot's Recension, P. Of the original eighty-two cuts, sixty-seven reappear here, including one of those missing in X (23). A few of them are not in their right places, according to their original purpose; four are used twice, and one four times.[3]

[1] Of the 85 L.ii cuts, V.ii omits altogether 32, 34, and replaces 28, 35, and the repeat of 50 as 51 by extraneous cuts, although a cut which might well have been intended for § 35, and is of precisely the same style as this series, is found in another book, as mentioned presently. An additional cut, 43, is introduced where the Series L.ii repeated 52. The omission of 32 and 34 shows that the exemplar was not either of the Lyons Editions, B C, but the first Paris Folio, D. The unaccountable omission of 28 might have suggested F or G, in which it is missing; but, on the other hand, three of the L.ii cuts also missing in those (2, 11, 95) are copied in this series.

[2] This arcading appears again in several books of Vérard's in connection with various cuts of this series. It would seem to have been made on purpose for them, partly no doubt to take the place of the border-line on the block itself, which is often much broken. (See Plate XXXIIa.)

[3] The total number of cuts in P—exclusive of the large cut to the *Prologue*—is ninety-two, the same as in the first three Folios. In addition to the nine (with repeats, eleven) of Series V.i, and the sixty-seven (with repeats, seventy-four) of Series V.ii, there

Besides their appearance in these three separate editions of the *Roman de la Rose*, the work for which they were undoubtedly designed, this series of cuts, or a considerable number of them, saw much service in other books published by Vérard. But unfortunately these appear to be most of them undated books, so that little or no light is thrown upon the date of these editions of the *Roman de la Rose*. In each of the two editions of *Les Regnars traversans* of Jean Bouchet (Macfarlane, 149, 182) sixteen of these cuts appear (including the extraneous cut used from *Les Prouffitz Champestres* to § 35). All but two are the same in both editions. In the second edition (Macfarlane, 182) [1] there is a small cut of a Writer at a desk (fol. h_2, col. a), so exactly similar in style to the cuts of this series, that one is tempted to suppose it was designed for § 35 in the *Roman de la Rose*, and for some reason not used.[2] (A parallel case occurs in the series P.V.i., see *post*, p. 89.) In the second of these editions the cuts are enclosed in a tabernacle border, as in the Molinet. This is also the case (except in two instances) in the *Passetemps de tout homme* (Macfarlane, 179), in which sixteen of these cuts appear, many of them the same as those in the two *Regnars'*, but seven not found in either of those. The arcading also occurs, it would seem, in *Le Séjour d'honneur* (Macfarlane, 187), from which M. Claudin gives a reproduction of *La Carole*, § 13,[3]

is a single cut, 8, from L.ii, and six cuts from extraneous sources, including two, §§ 22 and 79, which are also used in E, and one which is used in H to § 35.

[1] Macfarlane dates this 1510 with a query. But it must be before 1506, as two at least of the blocks used in it, Macfarlane xxiv, xxv, came to England in that year or before, and remained there to illustrate various editions of the *Shepherd's Kalendar*. See Sommer's edition of this, *Prolegomena*, p. 62.

[2] See Plate XXXIIa. A recutting of this cut is actually used in Jean Janot's 4to *Roman de la Rose* (M) to § 86.

[3] This cut is so unmistakably imitated from the corresponding cut in Series L.ii that there can be no doubt that it was designed for the *Roman de la Rose*. But in all the three editions of the latter this cut shows a slight defect in the woman's headdress, which is not shown in M. Claudin's facsimile from *Le Séjour d'honneur*. The simplest thing is to suppose that the facsimile has been touched up. Otherwise it would seem that this cut at all events must have been used in advance while the *Roman de la Rose* was preparing. In the facsimile there are two or three other minute differences

and which appears to contain others of this series. According to Mr. Macfarlane, the *Nef de Santé*, 1507, is illustrated by cuts belonging to this set (Macfarlane, 85). In the *Thoison d'or*, printed by Antoine Bonnemere for F. Regnault, folio, 1510, which contains many cuts from books of Vérard's, appears a single one of this series, "Jason," § 56.

Series Le N. The Le Noir Quartos.

This cannot strictly be called a "Series," as there is in fact but a single block, containing two scenes or cuts. It is used in all the three Quartos published by Michel Le Noir, 1509, 1515, 1519, twice in each case, viz., on the Title-page and below the colophon; it is used once, on the Title-page, in the Quarto published (by Philippe le Noir) in 1526. The two scenes are § 1, the Sleeper, and § 12, Dame Oiseuse with the key. They are free copies, not recuttings, of the corresponding scenes in Series V.ii.

Series P.V.i. Galliot du Pré's, printed by Pierre Vidoue.

This is a series of thirty-three pretty little designs, somewhat coarsely cut, each contained within a border or framing special to itself and cut on the block. The edition for which they were made is the small-8vo edition of Clément Marot's Recension, Paris, 1529, printed by Pierre Vidoue for Galliot du Pré, the only edition in Roman characters. The appearance of the book suggests an attempt to repopularize the obsolescent Romance by issuing it as one of the small and dainty books, the fashion for which was now coming in. Many of the cuts are undoubtedly designed expressly for the work, though some of these have got out of their right place in passing from the draughtsman's or woodcutter's hands into the printer's.

apparent, but only, I think, such as might be due to differences in the printing or the paper. The general correspondence is too minutely exact to admit of two different blocks.

The designer seems to have had the illustrations of Vérard's Quarto before him, but not to have followed them slavishly; and in some cases he has preferred his own idea of the scene to be depicted. Both in design and execution there is an almost entire breaking away from the old traditions hitherto adhered to in all illustrations to the *Roman de la Rose*. The composition is more careful and more detailed; the shading and solidity and perspective are all more like those of a modern woodcut. And when we see Narcissus at the fountain represented in the plumed hat and costume of a fashionable young man of the period, we feel that the end of "ces vieux romanciers" is inevitably at hand, in spite of the still mediaeval picturing of Venus in her car borne of doves high in air, the only remnant of the old naiveté; even here, too, the modern spirit has prevailed to the omission of those delightful wheels.

Of the full series of thirty-three cuts, thirty-two are used in the 1529 edition. Eight are used twice, two three times, one four, and one (including its appearance on the title-page) five, making a total of fifty-one in all. In several cases a cut plainly belonging to one scene is used for another instead. Some few of the cuts show only a very general suitability to their actual service; and it would not be surprising to find they had originally done other duty, all the more from the fact that one single cut, 29, exactly similar to the rest in style and character, does not appear in this 1529 edition, but in the next, the Folio of 1531.

Cuts copied more or less closely from Series V.ii, and used in their right places, are 10, Papelardie; 55, Wife-beating; 64, Faulx-Semblant's homage; 90, Messengers to Venus; 92, Venus' car; 94, Nature forging; 103, Nature and Genyus; 111, The Joust.

Cuts copied, but used in their wrong places, are 3, Felonnie, copied from 8, Tristesse; 12, Bel-Acueil admitting L'Amant to garden, copied from 79, La Vielle admitting to tower; 17, L'Amant surrenders, copied from 20, Amours instructs; 63, Amours urging to the assault, probably designed for § 62, the Summons of the barons.

Appropriate cuts, showing little or no likeness to earlier

series, are the following: 6, Avarice; 13, La Carole; 14, Amours and L'Amant; 15, Narcissus; 40, Fortune's wheel; 95, Zeuxis painting; 105, Genyus preaching.

Cuts which might well have served other purposes are: 1, two sleepers in bed, used both for § 1, the Sleeper, and § 77, Mars and Venus; 24, a graceful woman in conversation with a well-dressed man under a tree, here representing Rayson descending from her Tower; 34, Soldiers before a castle, used both for § 34, The building of the Tower, and § 36, Reason again descending from her Tower; 52, Suicide of Lucrece, used both for § 52, and also for § 43, Suicide of Nero; 56, Departure of Jason, but suggesting rather Ariadne in Naxos; 57, a King and his courtiers, representing the Crowning of the first king; 59, two lovers embracing, representing (perhaps by a misconception of the design in V.ii) L'Amant approaching Richesse; 101, worshippers before an idol, representing Deucalion and Pyrrha kneeling before Themis. Among the repeated cuts there are naturally several instances of inappropriateness, of which perhaps the most flagrant is the use of 12 (belonging to § 79), a woman leading a man through a doorway which she unlocks, to represent Amours locking the heart of L'Amant, § 19.

Two years later, 1531, these cuts were used again in a folio edition, also published by Galliot Du Pré. Two of the series are missing: 14, Amours, winged and flying, meeting L'Amant; and 56, Ariadne (used to depict the story of Jason). In place of this latter appears the cut of a Galley manned, which in the earlier edition is used for a publisher's sign on the last leaf. But a new cut, to § 29, appears, of exactly the same style as the others, depicting a group of seven figures, two of whom are kissing. It is here placed quite inappropriately; but might very well have been intended to illustrate La Carole, § 13, with Jeunesse and her "Amy," as described in the following lines (B. E. 1312):

> Ses amis iert de li privés
> En tel guise, qu'il la besoit
> Toutes les fois que li plesoit,
> Voians tous ceus de la karole.

There is, however, another cut depicting the *Carole* in the series, which is perhaps why this one was not used in the earlier edition. If both were designed for the book, it is a further evidence of that want of co-operation between the illustrator and the printer which appears in the misplacing of some of the designs. (Plate XXXIII.)

In the arrangement of the cuts, this edition does not correspond at all closely with the former, of 1529; some divisions which are illustrated in one being without illustration in the other, and *vice versa*. The cut to § 17 is here used in its right place to § 20 (as well as to supply the place of the absent cut 14). The repetition of cuts also varies considerably from that in the former edition. There are thirty-one different cuts (besides the large cut to the *Prologue*) of which nine are used twice; three used three times; three, four times; and one, five times; making a total of fifty-nine (or, with the *Prologue* cut, sixty).

Five of this series appear again in the edition of the *Mer des Histoires*, published by Galliot Du Pré in 1536. They are 34, the Tower, 40, Fortune's wheel, 57, the King (three times), 101, Deucalion and Pyrrha; also the additional cut, 29, La Carole no. 2, which is used twice. Probably these, or others of the series, are to be found sporadically elsewhere as well; but I have not come across them.

This series may possibly be by the same artist who designed the title frame for Denis Janot.[1] The cutting of this, however, is by a superior hand.

Series P.V.ii. Jehan Longis (and others), Printed by Pierre Vidoue.

This is a set of poor and coarse recuttings from the series P.V.i., used to adorn the imitation (in slightly larger size) of the

[1] *E.g.*, in *Meliadus de Leonnoys*, 1532. In the small scene near the top of the right-hand side there is a marked resemblance to the style of these cuts. Compare also the winged figure of Love at the top with that in § 14.

1529 8vo, which bears the dates either of 1537 or 1538, the names of at least ten different publishers, and (in some copies) the name of Pierre Vidoue as printer. They neither deserve much attention nor call for much remark. The close following of the model (which extends even to misprints, see p. 63) causes the total number of cuts to be the same (except that the two cuts used on title-page and as publisher's mark at end of the 1529 edition are here replaced by various publishers' marks), and also the position of the illustrations. The actual cuts themselves, however, do not always correspond. Six of the cuts used in Q are not reproduced at all in S, viz. 14, 24, 56, 59, 64, 113; and 29 is also absent. The repeatings of cuts are therefore rather more numerous; and also vary somewhat from those in Q. Nine are used twice, four three times, two four times. Thus the total number is forty-nine, and the number of separate cuts twenty-six.

The *Mathéolus* Cuts.

In two of Michel Le Noir's quarto editions of the *Roman de la Rose*, 1515 and 1519, certain small cuts are found, several of which at first sight appear designed on purpose for their service here, being appropriate both in subject and size. It was a lesson against drawing rash conclusions, to come across one of the later editions of *Le Livre de Mathéolus*,[1] in which I at once recognized the same cuts, or rather close recuttings of them; and on investigation to find that this was really the work for which they had been originally designed and cut, and that these small cuts had a pedigree of their own as interesting as that of the veritable cuts of the *Roman de la Rose*, and curiously analogous to it.

In the 1515 edition (K) there are seven of these cuts, with

[1] *Le Livre de Mathéolus* (more correctly, *Les Lamentations de Mathéolus*) is a translation of a Latin Poem; and is sometimes catalogued under the name of the translator *Jehan Le Fevre, de Resson.* Brunet, with more reason, describes it under the name *Mathéolus.*

repeats eleven; in the 1519 edition (L) one of them is omitted. They are as follows:

Mathéolus and the Almighty, used three times: §§ 13, 35, 86.
Dido, § 76; used also for Lucrece, § 52.
Samson and Delilah, § 54.
Phyllis, § 76.
Symon and Guy's wife, used for Mars and Venus, § 77, omitted in L.
Verris and the Street-woman, used for Nobles and Gentles, § 102, and Ploughing, § 106.
Orpheus and Proserpine, used for Pygmalion, § 109.

In Michel Le Noir's earlier Quarto of 1509 (I) a single one of these cuts had previously appeared, Mathéolus addressing the Almighty, used for § 35, Jehan de Meun; and in his successor's Quarto of 1526 (N), the same cut is used twice, for § 13 and § 35. In Alain Lotrian's Quarto (O), a recutting of this same cut appears twice, § 35 and § 86. In the 1521 edition of Molinet's Prose Version another cut from the *Mathéolus*, Solomon adoring an idol, is used twice, Capp. XV and LII.

The full and exact bibliography of *Le Livre de Mathéolus* remains to be written, in spite of the attempts or contributions towards it made by Brunet (s. v. "Mathéolus"), by M. Tricotel in the appendix to his edition, Brussels, 1846; and by M. Harrisse in the *Excerpta Columbiniana*. The difficulties in the way of such an undertaking are many. In the first place no edition, except perhaps the first, bears its own date;[1] and only one, a late one, the name of any place or publisher, this coyness being no doubt due to the nature of the book, which is a mixture of the scurrilous and the scabrous with illustrations often to correspond. Further, editions appear to resemble each other so closely in some cases that it is impossible to distinguish them by mere description; cuts are so closely recut that it is necessary to examine them side by side to

[1] All the editions appear to bear the same date; see directly.

know them apart; and lastly, all editions are so rare that it is impossible to find them all, or nearly all, in one library or collection.

M. Harrisse shows[1] that the first edition, folio, is not due to Vérard, as had been supposed, but to Claude Daygne, of Lyons. I presume this to be the edition of which there is a superb copy in the Musée Condé, which I have examined. This is a Folio (perpendicular water-lines) of 68 leaves, the last blank, in double columns, 41 lines to a column, signatures a ii to liii, the first and the three last leaves without signature. The rhymes which stand at the end of all editions, and give the date October 3rd, 1492, on which the book was "mys en sens", can hardly allude to anything but its first publication;[2] and may therefore be taken as showing the date of this edition.

In the Bibliothèque Nationale, besides a copy of this edition, are two copies of another, a Quarto (with horizontal water-lines). This edition has thirty-five cuts, from the same blocks as those in the first edition. But one of the cuts found there is absent (Noah and his sons, a specially improper one), and its place supplied by a fourth repetition of the almost equally inelegant scene of the Adulterers.

There are two other editions in the Bibliothèque Nationale, both small-quarto. With one[3] of these is bound *Le Rebours de Mathéolus*, which has at the end the following colophon: "Cy

[1] *Excerpta Columb.*, p. viii. See also Proctor's Index, ii, 625, and the latest edition of the *Mathéolus*, by A. G. Van Hamel, Paris, 1892.

[2] For a similar rhyming colophon, actually included as the close of the poem, cf. "Le Livre de la Deablerie."

Limprimeur est Michel le noir
Qui a paris a son manoir
En la rue saint Jaques en somme
A la Roze blanche cest homme
Est vray libraire et usite
Jure en luniuersite
Qui la mis en Impression
Et tout a bonne intencion
Lan mil cinq cens et huyt sãs faulte, etc.

[3] The other is the "A to O iii" edition. See note on next page.

finist le resolu en mariage nou | uellement imprimé a Paris par Mi= | chel le noir libraire demourant en la | rue saint Jacques. Le treiziesme iour | de may. Lan mil cinq cens ⁊ sept." But the first part of the volume, the *Livre de Mathéolus*, does not appear to be Le Noir's; at least the cuts are not from the same blocks as the corresponding cuts in his *Roman de la Rose*, but are undoubtedly recuttings of them, a little cut down each way. There are thirty-five small cuts in this, reduced copies of the larger cuts in the first edition, the cut of Noah being among them. From the appearance of the cuts in the 1515 *Roman de la Rose* it seems probable that it was Michel Le Noir who had the reduced designs made, as they show no appearance of being recuttings. So far, however, I have found no copy of the *Mathéolus* with these actual cuts or with Le Noir's name.

The single cut of this series found in Alain Lotrian's *Roman de la Rose* (O) is not, however, printed from the block used in the edition just described, but apparently from a recutting of this recutting; and seems identical with the same cut in yet another quarto edition of *Mathéolus*,[1] which we may therefore perhaps attribute either to Alain Lotrian or to another of the successive tenants of the sign of *L'Escu de France* in the *rue neufue Nostre Dame*. (An edition of the *Resolu en mariage* was published by Jehan Trepperel, and another by his widow.) But how labyrinthine is this matter of recutting is shown by the fact that in an edition of *Les proesses et vaillances du preux et vaillant Hercules*, 4to, Alain Lotrian, Paris, s. d., there are two separate recuttings of one of the *Mathéolus* cuts, Orpheus and Proserpine. The first of these is from the same block as that in the edition with cut-down blocks, mentioned above, And the second from yet another recutting, superior and less cut down, but not from Michel Le Noir's block.

[1] There is a copy in the British Museum, 11475. ccc. 29, as well as in the Bibliothèque Nationale. This edition is best distinguished as the "A to O iii" edition, from its signatures, which differ from those of any other. In the Rothschild Catalogue are facsimiles of four illustrations (from four different works) which appear to belong originally to this or some other edition of the *Mathéolus*.

As mentioned above, there is a great similarity in the history of these *Mathéolus* editions to that of the *Roman de la Rose*, and no doubt it is typical of many others. A series of cuts is made at Lyons and used for one or more editions there. Then the blocks, the *Roman de la Rose* cuts certainly, the *Mathéolus* cuts probably, are brought to Paris, and an edition or so printed from them there.[1] Then comes on the scene that Prince of Pirates, appropriately named Le Noir. He has these designs reduced to small and fairly good cuts for a cheap edition; and has in his turn to suffer being imitated and stolen from by the yet "lesser fleas," Trepperel or Alain Lotrian, or both, first in an edition which is probably an exact imitation of the missing edition of Le Noir, and again with still worse recuttings in the edition "A to O iii." Finally, the original cuts, or some of them, are found again at Lyons, used in a new edition by Olivier Arnoullet.

[1] The old attribution of the first edition to Vérard has been given up, and neither Mr. Macfarlane nor M. Claudin credit (or discredit) him with any edition. But there is an edition of *Le Resolu en Mariage* bearing his name (Macfarlane 184), so that it is quite possible that he may have published an edition of the *Mathéolus* itself, more or less under the rose.

SECTION III.

THE VERSE-TITLES[1] (OR CHAPTER-HEADINGS) AND THE ILLUSTRATIONS TO THEM IN EACH EDITION.

Introductory.

THE need for divisions in this long poem was early felt, though there are no indications that it was originally written with any; and there are few if any manuscripts which do not contain Headings or Rubrics of some kind, marking off the poem into Divisions, or, they have sometimes been called, Chapters. In most manuscripts, however, these chapter-headings are in prose, single words or brief sentences. But in all the Printed Editions a special set of Headings is found, in verse, usually of four lines each, though not constantly so, some having two, six, or eight lines. The greater number of them bear an evident relation to the illustration, and three at least directly refer to it.[2] And it seems probable that these special Verse-Titles were composed, or at least systematized and in

[1] I have adopted the word "Verse-Title" in preference to "Chapter-Heading," as the divisions cannot strictly be called chapters. It is, however, a misnomer in the case of the Figures on the Wall, §§ 2-11.

[2] § 36, Cy est la tres belle Raison; § 37, Cy est le souffreteux; § 112, . . . vous voyez cy lamant.

part composed, for the first Printed Edition. They are evidently of late composition.[1] And I cannot discover that any manuscript —unless one copied from a printed edition, as Harley 4425—has these particular Verse-Titles.[2] I have, in fact, never seen any manuscript in which the Chapter-headings were in verse; but M. Langlois, to whom I applied on the subject, informs me that rubrics in verse are found in early manuscripts, and it seems certain that Méon must have had before him some manuscript containing such, though not the same as in the Printed Editions, and possibly only running through the earlier part of the work. After his twenty-first rubric,[3] the last of those not found in the Early Editions, his use of a manuscript for this purpose seems to cease; and when he alters the words of any Verse-Title from Du Fresnoy's, his corrections seem usually made from Clément Marot's Recension.[4] In two cases, however, § 68 and § 108, he has apparently referred to some earlier printed edition. But he has not corrected the astounding mistake of *vertus* for *Venus* in § 53; he is quite content with Du Fresnoy's unenlightened version of § 83, l. 4, founded on Vérard's misprint of *yres* for *pres*; and in § 35 he prints the alteration undoubtedly introduced by Du Pré. This certainly looks as if his manuscript Verse-Titles had not extended beyond the earlier part of the poem.

In the earlier portion, however, Méon has ten Verse-Titles not found in the printed Editions; eight of these are in fresh places; two take the place of two shorter ones in the printed text,

[1] Very likely not all of the same period. In § 20 and § 35, the elder form, rommans, rhymes with amans and ans; in § 86, the later form, romant, rhymes with humblement. Hiatus occurs in several, §§ 34, 37, 63, 111.

[2] Molinet renders a single two-lined one, § 66, as part of the text; otherwise there is no sign that he knew them.

[3] As numbered in the Bibl. Elzev. edition; Méon uses no numbers. It comes between § 23 and § 24.

[4] As in §§ 37, 56, 58, 63, 72, 82, 90, 103. Du Fresnoy had already adopted some of Clément Marot's alterations, as in §§ 48, 49, 100; but he shows no sign of having seen these Verse-Titles in MS.; the few small changes he has made in them from his exemplar—Vérard's Quarto—being merely editorial (as *Zeuxis* for *Zensis*, § 95), with the possible exception of the amplification in § 12.

§ 13 and § 16. The latter, although consisting of eight lines instead of four, has a few words, *Trait à l'amant*, which occur in the same Verse-Title and in the same form in the later printed editions, but are, curiously enough, a misprint. The original reading, found only in the first two Folios, is *Trait l'amant*, *i.e.*, *Trahit;* and this seems to throw some suspicion on this Verse-Title, at all events, as being perhaps later than the printed text. This may, however, be a mere coincidence, due possibly to both versions of this Verse-Title being founded on some one original prose rubric. For these Verse-Titles almost all of them read like simple prose rubrics made into verse by the addition of tags. For instance, § 30 may very well have been amplified thus:

Comment bel acueil [doulcement]
Maine l'amant [joyeusement]
Ou vergier pour veoir la rose
[Qui luy fut doulcereuse chose].

and many others could be de-versified in the same way. Such watering down of prose to make it verse is, in fact, exactly what Clément Marot did in the case of two single-line rubrics of the early editions.[1] And also what Du Fresnoy—if it was he—did in the case of § 12.

In order to have a simple means of reference to the illustrations, I have numbered their Rubrics or Titles, taking the First edition as the standard. As, however, the Figures on the Wall §§ 2-11—where the Title is merely the name of the Figure—are usually illustrated, I was obliged to include them in the numbering; and as certain rubrics, not illustrated in the early editions, are occasionally so in some of the later, I thought it best for completeness' sake to print and number among the Verse-Titles all such as are in verse in any of the editions, only keeping to the standard of the First edition by labelling those not found there with the number of the previous rubric and the addition of the

[1] See the following list of Verse-Titles, § 44 (*suite*), § 104 (*suite*).

word *suite*. There are two single-line rubrics found, one in the First Folio only, the other in the first three Folios, which I have not included, as they are not made into verse in Clément Marot, nor illustrated in any of the printed editions.[1]

I hope to have thus provided a satisfactory means of reference to any illustration in the work, and indeed to the various portions or "Chapters" also. Had it seemed possible, I should have simply followed the numbering of the Headings in Méon's text as reprinted in the Bibliothèque Elzevirienne, where they are conveniently placed at the end of each volume as well as in the text. But this would have been useless as a means of referring to the illustrations; since this edition has not numbered the series of Wall-figures among the rubrics, though they are numbered among the illustrations; and thus the chapter-numbers and illustration-numbers do not always agree. Moreover—useful as it would have been to have the illustrations ready numbered as there—there has occurred some unaccountable mistake in the numbering at the beginning, so that some of the illustrations are numbered in wrong order. I have, however, in my tabulation, added the number of the Bibliothèque Elzevirienne, in parentheses, so that reference can be made to the Verse-Titles as printed there. The two Verse-Titles added by Clément Marot, as well as the three places (without Verse-Title) illustrated only in editions of his Recension, are distinguished by the addition of *suite* to the number of the preceding Verse-Title.

[1] Les noms de ceulx qui caroloient, Folio I, b_1, col. 3 (found in A B C). De la fontaine au beau Narcisus, Folio I, b_6, col. 2 (only in A). Nor have I included a rubric found only in Clément Marot's Recension between ll. 634, 635; although in the two small-8vo editions the single line, "Comment lamant parle a oyseuse" of the 1526 and 1531 Folios has been made into verse by someone by the addition of "Qui luy fut assez gracieuse."

*** In the earliest editions there are no punctuation-signs or apostrophes, except twice a point or full-stop in A (§ 1 and § 84); and I have therefore not introduced them in printing the Verse-Titles (except the full-stop at the end). The only modernization is the occasional use of j and v, where the vowel-sound is quite undoubted.

Illustrations to which *f* is prefixed will be found reproduced among the Plates at the end.

§ 1. (B.E. 1.)

Cy commence le romant de la rose
Ou tout lart damours est enclose.

Sleeper in bed; man bearing stick.
f. L.i.—A.
f. L.ii.—B C D F G.
f. V.ii.—H P.
f. Le N.—I K L N.

Sleeper in bed; Amours blindfolded.
f. V.i.—E.[1]

Man and woman asleep in bed.
P.V.i.—Q R.
P.V.ii.—S.

§ 2. Hayne.

Woman seated, tearing her clothes at breast.
L.i.—A.
L.ii.—B C D.
V.i.—E.
V.ii.—H P.

Woman standing, clasping her hands.
P.V.i.—R (same as § 3 in Q).

§ 3. Felonnye.

Woman seated, plunging dagger in her breast (or drawing dagger).
f. L.i.—A.

Woman seated, running sword through her body.
f. L.ii.—B C D F G.
f. V.i.—E P.

Woman standing, leaning on point of sword.
V.ii.—H.
P.V.i.—R (same as § 52, where perhaps it belongs).

Woman standing, clasping her hands.
P.V.i.—Q (copied from § 8 in Series V.ii).
P.V.ii.—S.

§ 4. Villenye.

Woman seated, drawing up her skirts.
L.i.—A.
L.ii.—B C D F G.
V.i.—E.[2]
V.ii.—H P.

Woman standing, clasping her hands.
P.V.i.—R (same as § 2).

§ 5. Couvoitise.

Woman seated, holding a money-bag in each hand.
L.i.—A.
L.ii.—B C D F G.
V.i.[3]—E P.

Woman standing, holding out a money-bag in each hand.
V.ii.—H.

Woman kneeling at open coffer containing jewels.
P.V.i.—R (same as § 6 in Q).

§ 6. Avarice.

Woman standing, holding scales.
L.i.—A.
L.ii.—B C D F G.
V.i.[4]—E P.
V.ii.—H.

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[1] Facsimile in Claudin, *Hist. de l'Imprim.*, ii, 252.
[2] *Ibid.*, ii, 253.
[3] *Ibid.*, ii, 253.
[4] *Ibid.*, ii, 253.

Woman kneeling at open coffer containing jewels.
P.V.i.—Q.
P.V.ii.—S.

§ 7. Envye.

Woman seated, tearing her hair.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.
Woman seated, running sword through her body.
V.i.—E (same as § 3).

§ 8. Tristesse.

Woman standing, her arms crossed upon her breast.
L.i.—A.
L.ii.—B C D P.
Woman standing, clasping her hands.
V.ii.—H.
P.V.i.—R (same as § 2 and § 4).
Woman seated, tearing her clothes at breast.
V.i.—E (same as § 2).
Woman seated, tearing her hair.
L.ii.—F G (same as § 7).

§ 9. Viellesse.

Old woman, of shortened stature, leaning on crutches before a fire.
f. L.i.—A.
Old woman, seated, warming her hands before a fire.
f. L.ii.—B C D F G.
Old man, seated, warming his hands before a fire.
f. V.ii.—H P.
Old woman, on ass, in water.
From ?.—E.

§ 10. Papelardie.

Man kneeling before altar with cross over.
L.i.—A.
L.ii.—B C D (F some copies).
V.ii.—H P.
Man kneeling before altar, on which are cup, book, pictures, and cross.
P.V.i.—Q R.
P.V.ii.—S.
Man opening coffer, another putting his hand in.
L.ii.—(F some copies) G (same as § 48).
Man seated at table.
From ?.—E.

§ 11. Povrete.

Old woman, ragged, seated under tree; a bowl near her.
L.i.—A.
L.ii.—B C D.
Same subject, but warming hands at a fire.
V.ii.—H P.
Two women in bed.
From ?.—E.

§ 11 *suite*.

Before line 473, *Les ymaiges quay advise*, the four editions of Clément Marot's Recension introduce an illustration (without Title) where there is none in the earlier editions (cf. § 63 *suite*: § 107 *suite*).

Writer at desk in library.
P.V.i.—Q R (same as § 35, § 63 *suite*, § 107 *suite*).
P.V.ii.—S (same as § 35, § 63 *suite*, § 107 *suite*).

From *Livre des Proufitz Champestres*, 1486.[1]—P (used to § 35 in H).

§ 12. (B.E. III.)

Comment dame oyseuse
ouvrit la porte a lamant.[2]

Man kneeling to woman who holds key and stands before a gateway.
f. L.i.—A.
f. L.ii.—B C D F G.
f. V.ii.—H P.
f. Le N.—I K L N.

Amours, blindfolded, on throne; woman kneeling, offering key.
f. V.i.—E.[3]

Man following woman, who unlocks a door.
f. P.V.i.—Q R.
P.V.ii.—S.

∴ In L.i, L.ii, V.i, Le N, this cut is on the same block as § 1. In V.ii it is on a separate block, but it is still placed with § 1 at the beginning of the poem.

§ 13. (B.E. IV.)

Cy parle lacteur sans frivolle
De deduit et de sa carolle.[4]

Four figures, men and women alternately, advancing hand in hand; man blowing trumpet behind.
f. L.i.—A.
f. L.ii.—B C D F G.
f. V.ii.—H P.[5]

Six figures, men and women, hand in hand. Man seated with drum and pipe; fiddler in background.
f. P.V.i.—Q R.
P.V.ii.—S.

Woman standing, holding scales.
V.i.—E (same as § 6).

Man standing, raising forefinger; Almighty in clouds.
From *Mathéolus*.—K L N.

Writer in chair before desk.
From ?.—M.
Close copy of last.—O.

§ 14. (B.E. X.)

Comment le dieu damours suyvant
Va ou jardin en espiant
Lamant tant quil yssoit a point
Que de ses cinq flesches soit point.

Amours, winged and crowned, bearing bow and arrows, following L'Amant.
f. L.i.—A.
f. L.ii.—B C D F G.
f. V.i.—E P.

Same, but without wings.
f. V.ii.—H.

Amours, winged and flying, bearing bow and arrow, meeting L'Amant.
P.V.i.—Q.

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[1] Facsimile in Macfarlane's *Vérard*, Plate IV; also in Claudin, *Hist. de l'Imprimerie*, i, 425.

[2] This is made into verse in Du Fresnoy's edition (Méon following):

Comment dame oyseuse feist tant
Qu'elle ouvrit la porte à l'amant.

[3] Facsimile in Claudin, *Hist. de l'Imprim.*, ii, 252.

[4] Méon has four lines, quite different from these.

[5] Facsimile (from *Le Séjour d'honneur*), Claudin, ii, 502.

Amours seated, crowned, bearing bow and arrows, instructing L'Amant.
P.V.i.—R (same as § 20 where it belongs, though misplaced § 17 in Q).
P.V.ii.—S (same as § 17).

§ 15. (B.E. XII.)

Comment narcisus se mira
A la fontaine et souspira
Par amour tant quil fist partir
Same du corps sans departir.

Man bending over fountain in which his face is reflected.
f. L.i.—A.
The same, but no reflection depicted.
f. L.ii.—B C D F G.
V.ii.—H P.
Youth, richly dressed, approaching fountain; reflection suggested.
f. P.V.i.—Q R.
The same, no reflection.
P.V.ii.—S.
Woman standing, holding scales.
V.i.—E (same as § 6).

§ 16. (B.E. XIII.)

Comment amours ou bel jardin
Trait[1] lamant qui de cueur fin
Ama le bouton telement
Que puis en eust empeschement.

Amours winged, crowned, bearing bow and arrows, pursuing L'Amant.
f. L.i.—A (repeat of § 14).
f. L.ii.—B C D F G (repeat of § 14).
The same, but without wings.
f. V.ii.—H (repeat of § 14).
Amours winged, crowned, bearing bow, stands holding hand of L'Amant.
V.i.—E (same as § 17).
L'Amant about to pluck the rose.
f. V.ii.—P (same as § 112 in H).
f. P.V.i.—Q R (same as § 112).
P.V.ii.—S (same as § 112).

§ 17. (B.E. XIV.)

Comment amours sans plus attendre
Ala tost courrant lamant prendre
En luy disant quil se rendist
A luy et que plus nattendist.

Amours winged, crowned, bearing bow, stands holding hand of L'Amant.
L.i.—A.
L.ii.—B C D F G.
V.i.—E P.
V.ii.—H.
Amours seated, crowned, bearing bow and arrows, instructs L'Amant, standing.
P.V.i.—Q. (No doubt this cut was intended for § 20, as used in R.)
P.V.ii.—S (same as § 14).

§ 18. (B.E. XV.)

Comment apres ce bel langage
Lamant humblement fist homage
Par jennesse qui le decoit
Au dieu damours qui le recoit.

Amours winged, crowned, throned, and L'Amant kneeling.

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[1] *Trait* (dissyllable)=*trahit*. Correct reading only in A B. In all subsequent editions the readings vary between *Traita* and *Trait a*. Méon reads *Trait à*, but has eight lines, otherwise almost entirely different from these.

L.i.—A.
L.ii.—B C D F G.
V.i.—E P.
V.ii.—H.

Amours winged and flying, bearing bow and arrow, meeting L'Amant.
P.V.i.—Q (same as § 14).

Group of women kneeling to figure on pedestal.
P.V.ii.—S (same as § 101, where it is copied from Q).

§ 19. (B.E. XVI.)

Comment amours tresbien souef
Ferma dune petite clef
Le cueur de lamant en tel guise
Quil nentama point la chemise.

Amours winged, crowned, standing, touching L'Amant with key.
L.i.—A.
L.ii.—B C D F G.
V.i.—E.
V.ii.—H P.

Man following woman who unlocks a door.
f. P.V.i.—Q R (same as § 12).
P.V.ii.—S (same as § 12).

§ 20. (B.E. XVII.)

Comment le dieu damours enseigne
Lamant et dist qui[1] face et tiegne
Les regles qui baille aux amans
Escriptes en ce bel rommans.[2]

Amours winged, crowned, throned, instructs L'Amant, seated.
L.i.—A.
L.ii.—B C D F G.

The same, but Amours bareheaded.
V.ii.—H P.

Amours crowned, throned, bearing bow and arrows, instructs L'Amant standing.
P.V.i.—R (same as § 14).

Nero watching the dissection of his mother.
V.i.—E (from § 41).

§ 21. (B.E. XVIII.)

Comment lamant dit cy quamours
Le laissa en ses grans doulours.

No illustration in any of the printed editions.

§ 22. (B.E. XIX.)

Comment bel acueil humblement
Offrit a lamant doulcement
A passer pour veoir les roses
Quil desiroit sur toutes choses.

Bel-Acueil, as a youth, leading L'Amant through gateway.
L.i.—A.
L.ii.—B C D F G.

Bel-Acueil, as a woman, leading L'Amant through gateway.
V.ii.—H.

L'Amant about to pluck rose.
f. P.V.i.—R (same as § 112).

Man seated on ground gathering flowers.
From *Proufitz Champestres*, 1486.[3]
—E.

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[1] In lines 2, 3, *qui=qu'il.*

[2] *rommans*, the old and correct form, in A B C. D (Du Pré) alters to *rommant*, and *aux amans* to *a lamant*. So all subsequent editions and Méon.

[3] Facsimile in Claudin, i, 427.

Two labourers, one with scythe, one with fork.

From *Proufitz Champestres*, 1486.[1] —P (used for § 102 in E).

§ 23. (B.E. xx.)

Comment dangier villainement
Bouta hors despiteusement
Lamant davecques bel acueil
Dont il eust en son cueur grant dueil.

Man with club driving out L'Amant; Bel-Acueil, as a woman, retiring.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Man with lifted club holds by hair woman crouching.

f. P.V.i.—R (same as § 55 in R Q, where it belongs).

Man with raised sword, another (or woman) with club, driving away a man in front of a building.

From ? *Cent nouvelles nouvelles*, 1486. —E (same as § 93).

§ 24. (B.E. xxii.)

Comment rayson de dieu aymee
Est jus de sa tour devalee
Qui lamant chastie et reprent
De ce que folle amour emprent.

Raison crowned, standing before tower, chiding L'Amant.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Man and woman in debate beneath bole of tree.

P.V.i.—Q.

Woman crowning another with garland.

P.V.ii.—S (same as § 74, where it is copied from Q).

Woman crowned, being married (?) to man in plain dress by priest.

From ?.—E (same as § 35, § 45, § 90).

§ 25. (B.E. xxiii.)

Cy respond lamant a rebours
A rayson qui luy blasme amours.

No illustration in any of the printed editions.

§ 26. (B.E. xxiv.)

Comment par le conseil damours
Lamant vint faire ses clamours
A amis a qui tout compta
Lequel moult le reconforta.

L'Amant appealing to man in long robe, both standing.

L.i.—A.
L.ii.—B C D F.
V.ii.—H.

Raison crowned, leaving L'Amant, who appeals to man in long robe.

L.ii.—G (same as § 45, where it belongs).

Man about to receive purse from another, both standing.

V.ii.—P (same as § 37, where it belongs).
P.V.i.—Q R (same as § 37, where it belongs).

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[1] Facsimile in Macfarlane's *Vérard*, Plate III; also in Claudin, i, 427. Here, owing to the wear or breakage of the block, the blade of the scythe does not appear.

P.V.ii.—S (same as § 37, where it belongs).

Man, well-dressed, speaking with man poorly dressed and hat in hand; in background, man standing by bed in which lies a man.

From ? *Cent nouvelles nouvelles*, 1486. —E (same as § 43 and § 92).

§ 27. (B.E. xxv.)

Comment amis moult doulcement
Donne reconfort a lamant.

No illustration in any of the printed editions.

§ 28. (B.E. xxvi.)

Comment lamant vint a dangier
Luy prier que plus ledengier
Ne le voulsist et par ainsi
Humblement luy crieroit [1] mercy.

L'Amant kneeling to a rustic who leans on a club.

L.i.—A.
L.ii.—B C D.

Man kneeling to another who spreads his hands.

V.ii.—P (from § 46 in H).

L'Amant threatened by rustic with club; two women standing by.

L.ii.—F G (same as § 82, where it belongs).

Man in bed; man and woman standing, holding hands.

From *Cent nouvelles nouvelles*, 1486.[2] —E.

Man standing, in priestly dress, points to small object extended in right hand of another man, who holds left hand to his hat.

From ?.—H (same as § 37 and § 78 in E).

§ 29. (B.E. xxvii.)

Comment pitie avec francise
Alerent par tres belle guise
A dangier parler pour lamant
Qui estoit daymer en torment.

Two graceful women approach rustic who holds club.

f. L.i.—A (same as § 33).
f. L.ii.—B C D F G (same as § 33).
f. V.ii.—H P (same as § 33).

Group of seven women, two of whom are kissing one another.

f. P.V.i.—R.[3]

Two well-dressed women appeal to a well-dressed man.

From ? *Cent nouvelles nouvelles*, 1486. —E (same as § 51, § 89).

§ 30. (B.E. xxviii.)

Comment bel acueil doulcement
Maine lamant joyeusement
Ou vergier pour veoir la rose
Qui luy fut doulcereuse chose.

Bel-Acueil, as a youth, leading L'Amant through gateway.

L.i.—A (same as § 22).
L.ii.—B C (same as § 22).

Man and woman in debate, beneath bole of tree.

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[1] A, *crieroit:* B, *criroit*; C et sqq., *crioit*; Méon, *crioit.*

[2] Facsimile in Macfarlane's *Vérard*, Plate II.

[3] This pretty cut, though plainly belonging to the series P.V.i., or at least in exactly the same style, does not appear at all in Q, for which the series was apparently designed.

P.V.i.—R (same as § 36, and as § 24 in Q, where perhaps it belongs).

§ 31. (B.E. xxix.)

Comment lardant brandon venus
Ayda a lamant plus que nulz
Tant que la rose ala baisier
Pour mieulx son amour appaisier.

L'Amant having plucked rose.
f. V.i.—P (same as § 112, where it belongs).
L'Amant about to pluck rose.
f. P.V.i.—Q R (same as § 112).
P.V.ii.—S (same as § 112).

§ 32. (B.E. xxx.)

Comment par la voix malle bouche
Qui des bons dit souvent reprouche
Jalousie moult laidement
Tense bel acueil pour lamant.

Woman standing, reproves youth kneeling on one knee.
L.i.—A.
L.ii.—B C.
Man kneeling to woman who holds key and stands before gateway.
V.ii.—P (repeat of § 12, where it belongs).
Man following woman who unlocks a door.
P.V.i.—Q (repeat of § 12, where it belongs).
P.V.ii.—S (repeat of § 12, where it belongs).

§ 33. (B.E. xxxi.)

Comme honte et paour aussi
Vindrent a dangier par soucy
De la rose le ledengier
Que bien ne gardoit le vergier.

Two graceful women approach rustic who holds club.
f. L.i.—A (repeat of § 29).
f. L.ii.—B C D F G (repeat of § 29).
V.ii.—H P (repeat of § 29).
Man and woman in garden; buildings in distance, and in a doorway man talking with woman in peaked cap.
From *Cent nouvelles nouvelles*, 1486.[1]
—E (same as § 44, § 52, § 79).

§ 34. (B.E. xxxii.)

Comment par envieux atour
Jalousie fit une tour
Faire ou milieu du pourpris
Pour enfermer et tenir pris[2]
Bel acueil le tresdoulx enfant
Pource quavoit baisie lamant.

Building of the tower; four men at work, and Jalousie, as woman, directing.
f. L.i.—A (double-width cut).
f. L.ii.—B C (double-width cut).
Warriors approaching castle, moated and towered; woman looking from window.
f. P.V.i.—Q R.
P.V.ii.—S.
Stonemasons building wall and towers; six men at work.
From *Proufitz Champestres*, 1486.[3]
—P.

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[1] Facsimile in Claudin, i, 430. The cut is here much broken and some of the details, as the pails and water-wheel, are hardly perceptible.

[2] In A B C lines 4 and 5 are transposed.

[3] Facsimile in Claudin, *Hist. de l'Imprimerie*, i, 426.

§ 35. (B.E. XXXIII.)

Cy endroit trespassa guillaume
De lorris et nen fit plus pseaulme
Mais apres plus de quarante ans
Parfit ce clopinel rommans [1]
Qui a bien faire sefforca
Et cy son œuvre commenca.

Writer at desk.
L.i.—A.
L.ii.—B C D F G.
P.V.i.—Q R.
P.V.ii.—S.
From *Proufitz Champestres*, 1486.[2] —H. (Also in the *Codicille* at end.)
From ?.—M (same as § 13).
From *Mer des Histoires*, 1488.[3]—P.

Man standing, raising forefinger; Almighty in clouds.
From *Mathéolus*.—I K L N (same as § 13 in K L N).
Copy of last.—O.

Woman crowned, being married (?) to man in plain clothes by priest.
From ?.—E (same as § 24, § 45, § 90).

§ 36. (B.E. XXXIV.)

Cy est la tres belle rayson
Qui est preste en toute saison
De donner bon conseil a ceulx
Qui deulx sauver sont paresseux.

Raison crowned, standing before tower, chiding L'Amant.
L.i.—A (repeat of § 24).
L.ii.—B C (repeat of § 24).
V.ii.—P (repeat of § 24).

Man and woman in debate, beneath bole of tree.
P.V.i.—R (same as § 24 in Q).

Warriors approaching castle, moated and towered; woman looking from window.
f. P.V.i.—Q (same as § 34).
P.V.ii.—S (same as § 34).

§ 37. (B.E. XXXV.)

Cy est le souffreteux devant
Son vray amy en requerant
Quil luy ayde a son besoing
Et son avoir luy met ou poing.

Man receiving purse from another, both standing.
L.i.—A.

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[1] So in A B C. D (Du Pré), no doubt offended by the inversion in the fourth line, altered thus:

Maistre iehan de meun ce rommans
Parfist/ ainsi comme ie treuve
Et icy commence son euvre.

This was adopted by all succeeding editions till Clément Marot, who reverted to the old reading, only altering the fourth line to "Parfit chopinel [*sic*] ce rommant." Both Du Fresnoy and Méon print Du Pré's version.

[2] Facsimile, Macfarlane's *Vérard*, Plate IV; Claudin, *Hist. de l'Imp.*, i. 425.

[3] Facsimile, Macfarlane's *Vérard*, Plate XIII.

L.ii.—B C D F G.
V.ii.—H P.
P.V.i.—Q R.
P.V.ii.—S.

Man standing, in priestly dress, points to small object extended in right hand of another man, who holds left hand to his hat.

From ?.—E (same as § 28 in H, and § 78 in E).

§ 38. (B.E. XXXVI.)

Comment virginius plaida
Devant apius qui jugea
Que sa fille a tout bien taillie
Fut tost a claudius baillie.

Man bringing woman before the judge.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Messenger, hat in hand, delivering letter to captain sitting in front of tent.

P.V.i.—Q (same as § 63, where it perhaps belongs).
P.V.ii.—S (same as § 63).

Five courtiers standing on either side of a king enthroned.

P.V.i.—R (same as § 57, where it belongs).

Man and woman, standing together, addressed by another man.

From ?.—E.

§ 39. (B.E. XXXVII.)

Comment apres le jugement
Virginius hastivement
A sa fille le chief coppa
Dont de la mort point neschappa
Et mieulx ainsi le voulut faire
Que la livrer a pute a faire[1]
Puis le chief presenta au juge
Qui en encheut en grant deluge.

Virginius holding his daughter's head out to the judge.

L.i.—A.
L.ii.—B C D F G.
V.i.—E.
V.ii.—H P.

§ 40. (B.E. XXXVIII.)

Comment rayson monstre a lamant
Fortune sa roe tournant
Et luy dit que tout son pouoir
Sil veult ne le fera douloir.

Raison crowned, standing with L'Amant, pointing to Fortune, blindfolded and holding a wheel.

L.i.—A.
L.ii.—B C D F G.
V.i.—E.
V.ii.—H P.

Man and woman standing on each side of a wheel, on top of which a king crowned, at foot a beggar.

P.V.i.—Q R.
P.V.ii.—S.

§ 41. (B.E. XXXIX.)

Comment le mauvais empereur
Neron par sa grande fureur
Fit devant luy ouvrir sa mere
Et la livrer a mort amere
Pource que veoir il vouloit
Le lieu ou quel conceu lavoit.

[1] *a faire*: so A only; all other editions, including Méon, *affaire*.

Nero throned, wearing imperial crown, watches man disembowelling a woman.

L.i.—A.
L.ii.—B C D F G.
V.i.—E P.
V.ii.—H.

§ 42. (B.E. XL.)

Comment senesques le preud-
omme
Maistre de lempereur de romme
Fut mis en ung baing pour mourir
Neron le fit ainsi perir.

Nero, wearing imperial crown, stands by tub in which stands a naked man, a vein in whose arm is being opened by another.

f. L.i.—A.
f. L.ii.—B C D F G.
f. V.i.—E P.
f. V.ii.—H.

§ 43. (B.E. XLI.)

Comment lemperiere nerons
Se tua devant deux garcons
En ung jardin ou se bouta
Pource que son peuple doubta.

Nero, wearing imperial crown, thrusting sword through his heart; one youth standing by.

f. L.i.—A.

Nero, wearing imperial crown, stabbing himself; two youths standing by; inside garden fence.

f. V.ii.—H.

Woman[1] running sword through her breast; man looking on.

L.ii.—B C D F G (in all same as § 52, where it belongs).

Woman leaning on point of sword; two bystanders.

V.ii.—P (same as § 52 in H, where it belongs).

Woman leaning on point of sword, alone.

f. P.V.i.—Q R (same as § 52, where perhaps it belongs).
P.V.ii.—S (same as § 52).

Man, well dressed, speaking with man poorly dressed and hat in hand; in background, man standing by bed in which lies a man.

From ?*Cent nouvelles nouvelles*, 1486.
—E (same as § 26, § 46, § 92).

§ 44. (B.E. XLII.)

Comment phanye dist au roy
Son pere que par son desroy
Il seroit au gibet pendu
Et la par son songe entendu.

King crowned and seated; young woman kneels before him, pointing to a gibbet on a hill.

L.i.—A.
L.ii.—B C D F G.

The same, but king has imperial crown.

V.ii.—H P.

Man and woman in garden; buildings in distance, etc.[2]

From *Cent nouvelles nouvelles*, 1486.
—E (same as § 33, § 52, § 79).

Two women, one wearing crown, kneeling before king crowned and throned; four bystanders, one on horseback; gibbet on hill in distance.

From ?.—K (good cut, resembling style of V.ii).

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[1] Did the designer of L.ii. take *emperiere* as a feminine form?

[2] See § 33, and note.

Man, with hands in chains, kneeling before king crowned and throned; queen crowned, and two others, standing by.
From ?.—L.

§ 44 *suite.*

Between lines 6884-6885 (B.E.) the early editions have a prose rubric,

Cresus respont a sa fille,

which Clément Marot amplified into two lines of verse:

Cresus respond cy a sa fille
Qui en saigesse estoit subtille.

No illustration in any of the printed editions.

§ 45. (B.E. XLIII.)

Comment rayson laissa lamant
Melencolieux et doulant
Puis sest tourne devers amis
Qui en son cas confort a mis.

Raison crowned, leaving L'Amant who appeals to man in long robe.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Man and woman in debate, beneath bole of tree.
P.V.i.—R. (same as § 36, and as § 24 in Q).

Woman crowned, being married (?) by priest to man in plain clothes.
From ?.—E (same as § 24, § 35, § 90).

§ 46. (B.E. XLIV.)

Comment lamant monstre a amis
Devant luy ses troys ennemis
Et dit que tost le temps viendra
Quau juge deulx se complaindra.

L'Amant kneels, entreating man in long robe.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H.

Man, standing, reproves woman; bystander in background.
V.ii.—P (same as § 50 in H, where it belongs).

Messenger, on bended knee, presenting letter to woman standing.
P.V.i.—Q (same as § 90, where it perhaps belongs).
P.V.ii.—S (same as § 90).

Man well dressed speaking with man poorly dressed and hat in hand, etc.
From ? *Cent nouvelles nouvelles*, 1486.—E (same as § 26, § 43, § 92).

§ 47. (B.E. XLV.)

Comment povrete fait requestes
A richesse moult deshonnestes
Qui riens ne prise tous ses diz
Mais de tous luy fait escondiz.[1]

Poverty, a woman in rags, kneels to Richesse, crowned and seated.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

A man cloaked, hooded, accosts a woman, both standing.

[1] *luy fait escondiz* (plural of *escondit*, "refusal"); so A B C P Q R S; *la fait*, D H; *les fais*, F G I; *les faitz*, K L M N; Méon, *l'a fait.*

P.V.i.—R (same as § 103 in Q, where it belongs).

Two men meeting two women, one young, one old.

From ?.—E.

§ 48. (B.E. XLVI.)

Comment amis recorde cy
A lamant qung seul vray amy
En sa povrete il navoit
Qui tout son avoir luy offroit.

Two men beside opened coffer.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Two men killing another outside a vineyard.

From ? *Miroir de la Rédemption humaine*.[1]—E.

§ 49. (B.E. XLVII.)

Comment les gens du temps passe
Navoient tresor amasse
Fors tout commun par bonne foy
Et navoient prince ne roy.

Three figures (two men, one woman) sleeping under trees.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Two men drawing up table from water in a net; sun over.

From *Miroir de la Rédemption humaine*[1] ("Mensa solis").—E (same as § 65).

§ 50. (B.E. XLVIII.)

Icy commence le jaloux
A parler et dist oyans tous
A sa femme quelle est trop baude
Et lappelle faulse ribaude.

Man upbraiding woman; two bystanders half seen.

L.i.—A.
L.ii.—B C D F G (same as § 51).

The same, but only one bystander.

V.ii.—H (used to § 46 in P).

Two women approach man who holds club.

V.ii.—P (same as § 29 and § 33 in H P, where it belongs).

Man with lifted club holds by hair woman crouching.

f. P.V.i.—R (same as § 55 in R Q, where it belongs).

Man in bed; man and woman standing holding hands.

From *Cent nouvelles nouvelles*, 1486.[2]—E (same as § 28).

§ 51. (B.E. XLIX.)

Comment le jaloux si reprent
Sa femme et dit que trop mesprent
De demener joye ne feste
Et que de ce trop le moleste.

Man upbraiding woman; two bystanders half seen.

L.i.—A (not the same cut as § 50).
L.ii.—B C D F G (repeat of § 50).

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[1] Copied from a cut in *Spiegel der menschlichen Behaltniss*, Basel, Bernhard Richel, 1476. Richel's wood blocks were used for the Lyons *Miroir de la R. h.* of 1478.

[2] Facsimile in Macfarlane's *Vérard*, Plate II.

Two women approach man who holds club.
V.ii.—P (same as § 29 and § 33 in H P, where it belongs).

Two women appealing to a well-dressed man.
From ? *Cent nouvelles nouvelles*, 1486.
—E (same as § 29, § 89).

Woman bringing boy to a man in High Priest's (?) robes.
From ?.—H (same as § 105 in E).

§ 52. (B.E. L.)

Comment lucrece par grant ire
Son cueur point desrompt et desire
Et chiet morte sur terre a dens
Devant son mary et parens.

Woman standing, running sword through her breast; man standing by.
L.i.—A.
L.ii.—B C D F G (in all used before for § 43).

Woman leaning on point of sword; two men standing by.
V.ii.—H.

Woman leaning on point of sword, alone.
V.ii.—P (same as § 3 in H, where it belongs).
f. P.V.i.—Q R.
P.V.ii.—S.

Queen wearing crown, leaning on point of sword, alone.
f. From *Mathéolus* (Dido; same as first of § 76).—K L.

Man and woman in garden; buildings in distance, etc.[1]
From *Cent nouvelles nouvelles*, 1486.
—E (same as § 33, § 44, § 79).

§ 53. (B.E. LI.)

Beaulte cy[2] chastete guerroye
Et laidure aussi la maistroye
De servir a venus[3] leur dame
Qui des chastes a malle fame.

Woman in religious dress, holding rosary, attacked by two women, one with her fist, one with lifted club.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Man and woman seated side by side, her arm round his neck.
P.V.i.—R (same as § 59 in Q R, where it probably belongs).

Two women smiting a nearly naked man.
From ? *Miroir de la Rédemption humaine*[4] (Lamech and his two wives).—E.

§ 54 (Not in B.E.).[5]

Comment dalida en dormant
A sanson qui laymoit forment
Coppa par faulse trayson
Ses cheveulx quant en son giron
Le fit coucher pour endormir
Dont apres len convint gemir.

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[1] See note to § 33. [2] *cy*, A only; all other editions (including Méon), *si*.
[3] *venus*, A B only; all other editions (including Méon), *vertus*, making nonsense.
[4] (?) Copied from a cut in *Spiegel der menschlichen Behaltniss*, Basel, B. Richel, 1476.
[5] This Title occurs in the middle of an interpolation of 30 lines, which is found in all the early-printed editions and Du Fresnoy, but was discarded by Méon. See *post*, p. 151.

Woman seated on ground, with shears, cuts locks of sleeping man.
L.i.—A.
f. L.ii.—B C D F G.
V.ii.—H P.

Woman in chamber, with shears, cuts locks of man asleep and bound with rope; two men in armour assist.
f. From *Mathéolus*.—K L.

Woman, having cut off head of sleeping man, putting it in tub.
From *Miroir de la Rédemption humaine*[1] (Queen Thamar).—E.

§ 55. (B.E. LII.)

Comment le jaloux se debat
A sa femme et si fort la bat
Que robe et cheveulx luy dessire
Par sa jalousie et par ire.

Man with lifted club pursuing woman.
f. L. i.—A.
f. L.ii.—B C D F G.

Man with lifted club holds escaping woman by her hair.
V.ii.—H P.

Man with lifted club holds crouching woman by her hair.
f. P.V.i.—Q R.
P.V.ii.—S.

King crowned, with harp, plays before city wall; queen looks out.
From *Miroir de la Rédemption humaine*[1] (David and Michal).—E.

§ 56. (B.E. LIII.)

Comment jason ala grant erre
Oultre mer la toison acquerre
Et fut chose moult merveilleuse
Aux regardans et moult paoureuse.

Man in sailing-boat approaches tower on land; two faces at window.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Woman on shore, with lifted hands, watching ship sailing away.
P.V.i.—Q.

Woman standing clasping her hands.
P.V.ii.—S (same as § 3).

Galley, manned with rowers; inscription on scroll: VOGUE LA GALEE.
P.V.i.—R (in Q used as Galliot Du Pré's mark at end of book, § 113).

Noah in the Ark.
From ? *Bible Historiée*.—E.

§ 57. (B.E. LIV.)

Cy pouez lire sans desroy
Comment fu fait le premier roy
Et puis leur jura sans tarder
De loyaulment le leur garder.

King enthroned; men on each side placing crown on his head.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

King on throne; courtiers standing on each side.
P.V.i.—Q R.
P.V.ii.—S.

Man wearing crown, cutting off hair or whiskers of another whom a third holds from behind.
From ?.—E.

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[1] Copied from a cut in *Spiegel der menschlichen Behaltniss*, Basel, B. Richel, 1476. See note, p. 113.

§ 58. (B.E. LV.)

Comment lamant sans nul termine
Prent congie damis et chemine
A savoir sil pourroit choysir
Chemin pour bel acueil veyr.

L'Amant, turning from man in long robe, approaches gateway.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H.

Woman wearing crown, standing with folded hands before a king seated, sceptred, and crowned.
From ? *Miroir de la Rédemption humaine* (Esther before Ahasuerus).—E (same as § 75).

§ 59. (B.E. LVI.)

Comment lamant trouva richesse
Gardant le sentier et ladresse
Par lequel prennent le chastel
Amans qui asses ont chastel.

L'Amant seizing woman crowned, seated on ground; castle in distance.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Man and woman seated side by side, her arm round his neck.
P.V.i.—Q R.

A man cloaked and hooded, accosts a woman, both standing.
P.V.ii.—S (same as § 103, where it belongs).

Woman wearing crown, with hands together, approaching warrior with shield and pennoned lance.
From ? *Miroir de la Rédemption humaine* (David and Abigail).—E.

Woman with flower; scroll inscribed (in type) *Richeſſe*. Man with hawk on wrist; scroll uninscribed. (Two separate cuts.)
From ?.—K L.

§ 60. (B.E. LVII.)

Cy dit lamant damours comment
Il vint a luy legierement
Pour luy oster sa grant douleur
Et luy pardonna sa foleur
Quil fit quant escouta raison
Dont il lappella sans raison.

Amours winged and crowned, lays his hand on head of L'Amant, standing before castle.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Two women in bed.
From ?.—E (same as § 11).

§ 61. (B.E. LVIII.)

Comment lamant sans plus attendre
Veult a amours sa lecon rendre.

No illustration in any of the printed editions.

§ 62. (B.E. LIX.)

Comment amours le bel et gent
Mande par ses lettres sa gent
Et les baille a ung messagier
Qui les prent sans faire dangier.

Two parties of men in armour facing one another.

L.i.—A (same as § 83).
L.ii.[1]—B C D F G.

Messenger unarmed, with armed escort, delivering letter to man in mail.
V.ii.—H P.

Messenger on bended knee presenting letter to woman standing.
P.V.i.—R (same as § 90 in Q, where it perhaps belongs).

Small square tower; two men in armour, holding swords and flags, on top.
From ?.—E.

§ 63. (B.E. LX.)

Comment amours dit a sont host
Quil veult faire assault tantost
Au chastel et que cest son vueil
Pour en mettre hors bel acueil.

Amours winged and crowned, directing men in armour to castle in distance.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Messenger, hat in hand, delivering letter to captain sitting in front of tent.
P.V.i.—Q.
P.V.ii.—S.

Man throwing food (or stone) into gaping jaw of a monster; behind stands another man; also a picture of four flagons, and a monster, human-headed, holding staff.
From ?.—E.

Group of men in armour facing group of unarmed men, the chief of whom is addressing them.
From ?.—K.

Men in armour on horseback approaching unarmed men, in front of chapel.
From ?.—L.

§ 63 *suite*.

Before line 10,947 *Et puis viendra jehan clopinel*, the two small-8vo editions of Clément Marot's Recension introduce an illustration (without Title) where there is none in the earlier editions. (Cf. § 11 *suite*; § 107 *suite*.)

Writer at desk in library.
P.V.i.—Q (same as § 11 *suite*, and § 35).
P.V.ii.—S (same as § 11 *suite*, and § 35).

§ 64. (B.E. LXI.)

Comment le dieu damours retient
Faulx semblant qui ses homs devient
Dont ses gens sont joyeulx et baux
Quant il le fait roy des ribaux.

Amours winged, crowned, standing; before him kneels man in religious habit, tonsured; woman in religious habit, with rosary, standing by.
L.i.—A.
L.ii.—B C D F.
V.ii.—H P.

The same, but Amours seated, holding bow and arrows, and no woman bystander.
P.V.i.—Q R.

Amours winged and crowned, directing men in armour to castle in distance.
L.ii.—G (repeat of § 63).

Amours crowned, throned, bearing bow and arrows; L'Amant standing before him.
P.V.ii.—S (same as § 14 and § 17).

[1] L.ii. has a different cut here and at § 83, though both are founded upon the one cut in L.i.

Three men pruning or training fruit trees.
From ? *Proufitz Champestres*, 1486.—E.

§ 65. (B.E. LXII.)

Comment le traitre faulx semblant
Si va les cueurs des gens emblant
Pour les vestemens noirs et gris
Et pour son vis pasle amaigris.

Man tonsured, in religious habit, taking clothes from a rail.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Two men drawing up a table from the water in a net; sun over.
From *Miroir de la Rédemption humaine* ("Mensa Solis").—E (same as § 49).

§ 66. (B.E. LXIII.)

Faulx semblant dit cy verite
De tous cas de mendicite.

Man tonsured, in religious habit, preaching from pulpit to group of men and women, standing and sitting.
P.V.i.—R (same as § 105 in Q, where it belongs).

§ 67. (B.E. LXIV.)

Comment faulx semblant cy satourne[1]
De ses abis et puis sen tourne
Luy et abstinence contrainte
Vers malle bouche tout par fainte.

Man tonsured, and without his outer garments, and woman seated under tree.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Man tonsured, in religious habit, preaching from pulpit to group of men and women sitting and standing.
P.V.i.—R (same as § 66 in R, and as § 105 in Q, where it belongs).

Two men killing another outside a vineyard.
From ? *Miroir de la Rédemption humaine*.—E (same as § 48).

§ 68. (B.E. LXV.)

Com faulx semblant et abstinence
Pour lamant sen vont sans doubtance
Saluer le fel malle bouche
Qui des bons souvent dit reprouche.

Man with staff, woman with rosary, both in religious garb, approach man seated before a doorway.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Man, attended by youth, kneeling to priest; altar in background.
From ? *Cent nouvelles nouvelles*.—E (same as § 71).

§ 69. (B.E. LXVI.)

Comment abstinence reprouche
Les paroles a malle bouche.

No illustration in any of the printed editions.

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[1] *Satourne*, A B. C misprinted *sermõne*, and all subsequent editions, including Méon, adopt the mistake.

§ 70. (B.E. LXVII.)

Comment malle bouche escouta
Faulx semblant qui tost le mata.

A man, cloaked and hooded, accosts a woman, both standing.

P.V.i.—R (same as § 47 in R, and as § 103 in Q, where it belongs).

§ 71. (B.E. LXVIII.)

Comment la langue fut coppee
Dung rasouer non pas despee
Par faulx semblant a malle bouche
Dont cheyt mort comme une souche.

Man, in religious garb, cutting out tongue of kneeling man held by a woman in religious dress.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Man, attended by youth, kneeling before priest, etc.

From ? *Cent nouvelles nouvelles*.—E (same as § 68).

§ 72. (B.E. LXIX.)

Comme faulx semblant qui conforte
Maint amant passa tost la porte
Du chastel avec luy samie
O eulx largesse et courtoisie.

Man and woman, in religious dress, following one woman who approaches another; part of tower seen.

L.i.—A.
V.ii.—H P.

The same, but no tower seen.

L.ii.—B C D F G.

Pretty young woman addressing elderly man; younger man turning away.

From ? *Cent nouvelles nouvelles*.—E.

§ 73. (B.E. LXX.)

Comment la vielle a bel acueil
Pour le consoler en son dueil
Luy dit de lamant tout le fait
Et le grant dueil que pour luy fait.

Old woman in conversation with young, both standing.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Man and woman in debate beneath bole of tree.

P.V.i.—Q (same as § 24).

Man and woman seated side by side, her arm round his neck.

P.V.i.—R (same as § 59).

Woman crowning another with garland.

P.V.ii.—S (same as § 74, where it is copied from Q).

Man rending (?) his garments; before him a woman whose outer dress is lifted by another man.

From ?.—E.

§ 74. (B.E. LXXI.)

Comment tout par lennortement
De la vielle joyeusement
Belacueil receut le chapel
Pour erres de vendre sa pel.

Old woman seated at desk with open book; young woman standing, holding up a garland.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Woman crowning another with garland.
P.V.i.—Q R.
P.V.ii.—S.

Man addressing two women.
From ?.—E.

§ 75. (B.E. LXXII.)

Comme la vielle sans tencon
Lit a bel acueil sa lecon
La quelle sceuent bien les femmes
Qui sont dignes de tous diffames.

Old woman at desk with open book; young woman seated, listening.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Woman wearing crown, standing with folded hands before king, etc.
From ? *Miroir de la Rédemption humaine* (Esther before Ahasuerus).—E (same as § 58).

§ 76. (B.E. LXXIII.)

Comme la royne de cartage
Dido par le villain oultraige
Que eneas son amy luy fit
De son espee tost soccist
Et comment phillis se pendit
Pour son amy quelle attendit.

Queen crowned, standing, leaning on point of sword; man hanging by neck from wall; woman with live and dead child.
f. L.i.—A.
f. L.ii.—B C D F G.

The same, but woman hanging from tree instead of man from wall.
f. V.ii.—H P.

Woman standing, leaning on point of sword.
f. P.V.i.—Q R (same as § 52).
P.V.ii.—S (same as § 52).

Queen wearing crown, leaning on point of sword. Woman hanging from tree. (Two separate cuts.)
f. From *Mathéolus* (Dido, same as § 52; and Phyllis).—K L.

Young man, bearing head with hole in forehead on point of sword, approaches castle gate; women with harp and viol meet him.
From ? *Miroir de la Rédemption humaine*[1] (David with head of Goliath).—E.

§ 77. (B.E. LXXIV.)

Comment ulcanus espia
Sa femme et moult fort la lya
Dun lacz avec mars ce me semble
Quant couchiez les trouva ensemble.

Man binds with cord clothes of bed in which are man and woman.
L.i.—A.
L.ii.—B C D F G.

The same, but man only holding clothes of bed.
V.ii.—H P.

Man and woman asleep in bed.
P.V.i.—Q R (same as § 1).
P.V.ii.—S (same as § 1).

Man in doorway approaches bed on which are man and woman.
From *Mathéolus*.—K.

Woman naked above waist, in bed, addresses

[1] Copied from a cut in *Spiegel der menschlichen Behaltniss*, Basel, B. Richel, 1476.

two men standing by; woman beside bed.

From ?.—E.

Three women on land beside tent; ship with men on sea.

From ? (Ariadne abandoned).—L.

§ 78. (B.E. LXXV.)

Cy nous est donne par droiture
Exemple du pouoir nature.

Man gazing at building; bird in cage; fish in trap in stream; cat with rat.

f. L.i.—A.

The same, but scene indoors, and no stream.

f. L.ii.—B C D F G.

f. V.ii.—H.

Man standing in priestly dress points to small object extended in right hand of another man, who holds left hand to his hat.

From ?.—E (same as § 28 in H, and § 37 in E).

§ 79. (B.E. LXXVI.)

Comment la vielle la maniere
Dentrer ou fort par luys derriere
Enseigna lamant a bas ton
Par ses promesses sans nul don
Et linstruisit si saigement
Quil y entra secretement.

Old woman leading L'Amant by hand through doorway.

L.i.—A.

L.ii.—B C D F.

V.ii.—H.

Man gazing at building; bird in cage, etc.

f. L.ii.—G (repeat of § 78).

Man and woman in conversation in garden; in distance, buildings, and in a doorway man talking with woman in peaked cap.

From *Cent nouvelles nouvelles*, 1486.[1]

—E (same as § 33, § 44, § 52) P.

§ 80. (B.E. LXXVII.)

Comment lamant en la chambrete
De la tour qui estoit secrete
Trouva par semblant belacueil
Tout prest dacomplir tout son vueil.

Nero throned, wearing imperial crown, watches man disembowelling a woman.

V.ii.—P (same as § 41 in H).

§ 81. (B.E. LXXVIII.)

Comment lamant se voulut joindre
Au rosier pour la rose attaindre
Mais dangier qui bien lespia
Lourdement et hault lescrya.

L'Amant standing, having plucked rose.

f. V.i.—P (same as § 112, where it belongs).

L'Amant about to pluck rose.

f. P.V.i.—Q R (same as § 112).

P.V.ii.—S (same as § 112).

§ 82. (B.E. LXXIX.)

Comme honte paour et dangier
Prindrent lamant a ledengier
Et le batent tres rudement
Crioit mercy tres humblement.

Rustic, with lifted club, attacks L'Amant; two women standing by.

[1] See note to § 33.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Man with lifted club holds by hair woman crouching.

P.V.i.—R (same as § 55 in R Q, where it belongs).

Man with jawbone killing another, who reclines on ground, with blood streaming from forehead; behind are two fires on one flat stone altar; flames of one rise, of other curve downward.

From ? *Bible Historiée* (Cain and Abel).—E (same as § 106).

§ 83. (B.E. LXXX.)

Comment tous les barons de lost
Si vinrent secourir tantost
Lamant que les portiers batoyent
Si fort que pres ne lestrangloient.

Two parties of men in armour facing one another.

L.i.—A (repeat of § 62).
L.ii.[1]—B C D F G.

Three men in armour, holding halberds, advancing.

V.ii.—H P.

Armed men, holding halberds, in front of palisaded camp; horsemen in distance.

From ?.—K L.

Man raising great sword, standing by woman; man peering from under bed.

From ? *Cent nouvelles nouvelles*.—E.

§ 84. (B.E. LXXXI.)[2]

Comment lacteur mue propos
Pour son honneur et son bon loz
Garder.[3] en priant quil soit quittes
Des paroles quil a cy dites.

Man holding ferret; dogs pursuing conies into their burrows.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Man seated on heap of sheaves; woman turning round to look at him.

From ?.—E.

Man seated at table with pen; child-angel touching him on shoulder. (Small cut.)

From ?.—K.

King standing by queen, who holds instrument at the eye of a dead man's head on dish upon table; smaller figure of girl in front.

From ? (same style as cut in K).—L.

§ 85. (B.E. LXXXII.)[2]

Cy dit par bonne entencion
Lacteur son excusacion.

No illustration to this Title in any of the printed texts.

§ 86. (B.E. LXXXIII.)[2]

Comment lacteur moult humblement
Sexcuse aux dames du romant.

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[1] L.ii. has a different cut here and for § 62, though both are founded on the one cut in L.i.

[2] In R the Titles, § 84, § 85, § 86, are missing; a whole leaf, sig. R iii., of its exemplar P, having been passed over or omitted.

[3] I have left this point or full stop as it stands in A. It is used once before at the end of § 1. These two are the only punctuations I have found in this edition.

Man standing, raising forefinger; Almighty in clouds.

From *Mathéolus*.—K L (same as § 13 and § 35).

Copy of the same.—O.

Student in cap, reading at desk.[1]

From ?.—M.

Man standing with hawk on wrist, and scroll (no inscription).

From ?.—N (same as second cut to § 59 in K L).

§ 87. (B.E. LXXXIV.)

Cy reprent son propoz sans faille
Lacteur et vient a la bataille
Ou dame franchise combat
Contre dangier qui fort labat.

Rustic with club and shield fighting against woman with shield and spear.

L.i.—A.

L.ii.—B C D F G.

V.ii.—H.

Square tower; three women looking over battlements; in front, man in armour runs through with sword man crowned, holding torch, fallen on ground.

From ?.—E.

§ 88. (B.E. LXXXV.)

Comment bien celer si surmonte
En soy combatant dame honte
Et puis paour et hardement
Se combatent moult fierement.

Man with raised fist holding down woman; man and woman with swords behind him.

L.i.—A.

L.ii.—B C D F G.

The same, but man raising club instead of fist.

V.ii.—H.

Man of unusual size raising jawbone; many men lying around him dead.

From ? *Bible Historiée* (Samson).—E.

§ 89. (B.E. LXXXVI.)

Comment paour et seurete
Ont par bataille fort hurte
Et les aultres pareillement
Sentrehurtent subtillement.

Man with raised fist holding down woman, etc.

L.i.—A (repeat of § 88).

L.ii.—B C D F G (repeat of § 88).

The same, but club instead of fist.

V.ii.—H (repeat of § 88).

Two well-dressed women appealing to a well-dressed man.

From ? *Cent nouvelles nouvelles*, 1486. —E (same as § 29).

§ 90. (B.E. LXXXVII.)

Comment les messagiers de lost
Damours de cueurs chascun devost
Vinrent a venus pour secours
Avoir en lost au dieu damours.

Two men, holding spears and kneeling, present letter to well-dressed woman.

L.i.—A.

L.ii.—B C D F G.

V.ii.—H P.

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[1] A recutting of a cut from *Les Regnars traversant* (Macfarlane, 182), which apparently belongs to the series V.ii., though not used with the rest in Vérard's Quarto. See Plate XXXIIa.

Messenger, on bended knee, presenting letter to graceful woman standing.
P.V.i.—Q (same as § 46).
P.V.ii.—S (same as § 46).
Messenger, hat in hand, delivering letter to captain seated before tent.
P.V.i.—R (same as § 63 in Q, where perhaps it belongs).
Woman crowned, being married (?) to man in plain dress by man in priest's clothes.
From ?.—E (same as § 24, § 35, § 45).

§ 91. (B.E. LXXXVIII.)

Comment venus a andonis
Qui estoit sur tous ses amis
Deffendoit quen nulle maniere
Nalast chasser a beste fiere.

No illustration in any of the printed editions.

§ 92. (B.E. LXXXIX.)

Comment six jennes [1] colombeaux
En ung char qui fut riche et beaux
Mainent venus en lost damours
Pour luy faire hastif secours.

Car, covered, with wheels, drawn in air by eight doves; Venus seen within.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.
P.V.i.—Q R.
P.V.ii.—S.
Man well dressed, speaking with man poorly dressed and hat in hand; in background, man standing by bed in which lies a man.
From ?*Cent nouvelles nouvelles*, 1486.
—E (same as § 26, § 43, § 46).

§ 93. (B.E. XC.)

Cest lassault devant le chastel
Si grant que pieca ny eut tel
Mais amours ne sa compaignye
A ceste fois ne leurent mye
Car ceulx de dedens resistence
Luy firent par leur grant puissance.

Two archers with drawn bows before castle; man over gateway hurling stone.
L.i.—A.
L.ii.—B C D F.
V.ii.—H P.
Amours winged and crowned, directing men in armour to castle in distance.
L.ii.—G (repeat of § 63).
Archers and men with scaling ladders attacking castle; sea and ship in distance.
From ?.—K.
Fight between two parties of armed men on horseback; towers in distance; wounded man supported in foreground.
From ?.—L.
Man with raised sword, another (or woman) with club, driving off a man in front of a building.
From ?*Cent nouvelles nouvelles*, 1486.
—E (same as § 23).

§ 94. (B.E. XCI.)

Comme nature la subtille
Forge tousjours ou filz ou fille

[1] *jennes*, in A habitually for *jeunes*.—Though the illustration always depicts eight doves, *six* is read in the three first Folios A B C. Du Pré corrected it to *huit* in D, and is followed by the remaining Folios E F G, and all the Quartos, H I K L M N O. Clément Marot again reads *six*, P Q R S. Méon prints *huit*.

Affin que lumaine lygnye
Par son deffault ne faille mie.

Woman hammering at small human figure on anvil in front of forge.
L.i.—A.
L.ii.—B C D F G.
V. ii.—H P.
P.V.i.—Q R.
P.V.ii.—S.

Mitred priest marrying woman with crown to bareheaded man; another man stands behind the man, and a woman bears the woman's train.
From ?.—E.

§ 95. (B.E. XCII.)

Comme le bon paintre zensis
Fut de contrefaire pensis
La tres grant beaulte de nature
Et de la paindre mit grant cure.

Man, seated at easel, at work on picture of nude woman; nude models stand before him.
f. L.i.—A.
L.ii.—B C D.
V.ii.—H P.
f. P.V.i.—Q R.
P.V.ii.—S.

Writer in library before desk with books.
From *Proufitz Champestres*, 1486.[1]
—E (same as § 35 in H).

§ 96. (B.E. XCIII.)

Comment nature la deesse
A son bon prestre se confesse
Qui moult doulcement luy enhorte
Que de plus pleurer se deporte.

Woman kneeling in confession before man seated, wearing cloak with hood.
L.i.—A.
L.ii.—B C D F.
V.ii.—H P.

Graceful woman in talk with man in cloak and hood, both standing.
L.ii.—G (borrowed from § 103).

Tonsured priest marries man in poor dress to woman, behind whom stands man richly dressed. (Small cut).
From ?.—E.

§ 97. (B.E. XCIV.)

Cy dit a mon entention
La meilleure introduction
Que len peut aux hommes aprendre
Pour eulx bien garder et deffendre
Que nulles femmes leurs maistresses
Ne soient quant sont jangleresses.

No illustration in any of the printed editions.

§ 98. (B.E. XCV.)

Comment le fol mary couart
Ce[2] met dedens son col la hart
Quant son secret dit a sa femme
Dont pert son corps et elle same.

Well-dressed man, indoors, standing talking to a woman, apparently *enceinte*.
From ? *Cent nouvelles nouvelles*, 1486.
—P.

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[1] Facsimile, Macfarlane's *Vérard*, Plate IV; Claudin, *Hist. de l'Imprim.*, i, 425.

[2] *Ce*, A, corrected to *se* in all later editions.

§ 99. (B.E. XCVI.)

Entendez cy par grande cure
La confession de nature.

Writer at desk in library.
P.V.i.—R (same as § 35).

§ 100. (B.E. XCVII.)

Comment nature se plaint cy
Des deux qui[1] firent contre luy.

Man seated at easel at work on picture of nude woman; nude models stand before him.
L.ii.—F G (borrowed from § 95 in B C D).

§ 101. (B.E. XCVIII.)

Comment par le conseil themis
Deucalyon tous ses amys
Luy et pirra la bonne dame
Fit revenir en corps et ame.

Man and woman kneeling before figure on pedestal; in background, two persons rising from stones or ground.
f. L.i.—A.
f. L.ii.—B C D F G.
V.ii.—H P.

Group of women kneeling to figure on pedestal.
f. P.V.i.—Q R.
P.V.ii.—S (used before for § 18).

King crowned and robed, asleep on bed; in front, figure on pedestal.
From ?*Miroir de la Rédemption humaine* (Nebuchadnezzar's Dream).
—E.[2]

§ 102. (B.E. XCIX.)

Comment nature proprement
Devise bien certainement
La verite dont gentilesse
Vient et en enseigne ladresse.

Labourers with spade and scythe; men on horseback in background.
L.i.—A.
L.ii.—B C D F G.

The same, but mattock instead of scythe.
V.ii.—H P.

King on throne; courtiers standing on each side.
P.V.i.—Q (same as § 57).
P.V.ii.—S (same as § 57).

Man and woman seated side by side, her arm round his neck.
P.V.i.—R (same as § 59).

Two labourers, one with fork, one with scythe.
From *Proufitz Champestres*, 1486.[3]
—E (used for § 22 in P).

Man ploughing; woman with distaff standing by. Man richly dressed, with hawk on wrist. (Two cuts.)
The first from *Mathéolus*; the second from ?.—K L (second same as second to § 59).

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[1] *deux qui* (=*qu'il*) A; B, *deulx quil*; C, *de duei quil*; hence D and succeeding editions, *deduitz quilz* (except E, *deduitz quon fait*); C. Marot restored *dueilz quilz*; Méon prints *deuils qu'ilz*.

[2] Copied from a cut in *Spiegel der menschlichen Behaltniss*, Basel, Bernhard Richel, 1476.

[3] Facsimile in Macfarlane's *Vérard*, Plate III. In E the scythe is not yet broken as in P, § 22.

§ 103. (B.E. c.)

Cest cy comment dame nature
Envoye a amours par grant cure
Genyus pour luy saluer
Et pour maints couraiges muer.

Woman addressing man in hood and cloak, both standing.
L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.
P.V.i.—Q (used for § 47 in R).
P.V.ii.—S (used for § 59).

Messenger, on bended knee, presenting letter to graceful woman standing.
P.V.i.—R (same as § 90 in Q, where it belongs; used also R § 62).

Man in high hat and long dress, and wearing sword, talks with another in religious (?) dress; towers in distance.
From ? (perhaps Nathan and David).—E.

§ 104. (B.E. ci.)

Comment damoyselle nature
Se mist pour forgier a grant cure
En sa forge presentement
Car cestoit son entendement.

Woman hammering at small human figure on anvil in front of forge.
V.ii.—P (same as § 94).
P.V.i.—R (same as § 94).

§ 104 *Suite.*

Between lines 20178-9 (B.E.) the first three Folios have a single-line heading, printed as if it was a line of the verse:

Comment le dieu damours habilla genius.

(C prints *bailla a* for *habilla*.)
Clément Marot amplifies this into the following Verse-Heading:

Comment le dieu damours bailla
A genius et octroya
Une chasuble pour prescher
Et le fist en bref despecher.

No illustration in any of the printed editions.

§ 105. (B.E. cii.)

Comment presche par grande cure
Les commandemens de nature
Le vaillant prestre genyus
En lost damours present venus
Et leur fait a chascun entendre
Tout ce que nature veult tendre.

Preacher, tonsured, in pulpit; Amours winged and crowned seated before; others standing in background.
L.i.—A.
L.ii.—B C D F.
V.ii.—H P.[1]

The same, but audience a group of women and men sitting and standing.
P.V.i.—Q (used to § 66, § 67 in R).
P.V.ii.—S.

Woman addressing man in hood and cloak both standing.
L.ii.—G (repeat of § 103).

[1] In P the block has become considerably damaged, and hardly any traces are left of the wings of Amours.

Woman bringing small boy to a man in High Priest's (?) dress.

From ? (?Samuel brought to Eli).—E (same as § 51 in H).

§ 106. (B.E. CIII.)

Ce fort excommuniement
Met genius sur toute gent
Qui ne se veulent remuer
Pour sespece continuer.

Man driving plough with two horses.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Man driving plough with two horses; woman with distaff standing by.

From *Mathéolus*.—K L (same as § 102, first cut).

Man with jawbone killing another, etc. (See § 82.)

From ? *Bible Hystoriée* (Cain and Abel).—E (same as § 82).

§ 107. (B.E. CIV.)

Comment jupiter fit prescher
Que chascun ce quavoit plus chier
Prenist et en fist a son gre
Du tout et a sa volente.

No illustration in any of the printed editions.

§ 107 *Suite.*

Before line 21386 *Genyus tout ainsi leur presche* the two small-8vo editions of Clément Marot's Recension introduce an illustration (without Title) where there is none in other editions. (Cf. § 11 *suite* and § 63 *suite*. In all three places the same cut.)

Writer at desk in library.

P.V.i.—Q (same as § 11 *suite*, § 35, § 63 *suite*).

P.V.ii.—S (same as § 11 *suite*, § 35, § 63 *suite*).

§ 108. (B.E. CV.)

Venus se recoursa devant[1]
Ainsi que pour cueillir le vent
Et alla plus tost que le pas
Au chastel mals[2] ny entra pas.

No illustration in any of the printed editions.

§ 109. (B.E. CVI.)

Cy commence la fiction
De lymage pymalyon.

Sculptor at work with mallet and chisel on statue of a woman leaning against a bench.

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[1] Of the early-printed editions A is the only one which has this line correctly. B printed [ ] *enyus*, which the rubricator naturally filled in as *Genyus*, and this was printed in all following editions, till Clément Marot corrected it. D altered *recoursa* to *leua*; which remained till Clément Marot, who reads *Venus or sabille*. Méon restored the line as in A. Further, B printed the whole Verse-Title as part of the text, and this was done in all following editions, even Clément Marot's; Méon printed it again as a Title.

[2] *mals*, A; B and succeeding correct to *mais*.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Man holding arm of woman, who looks back to castle they have just left.

From *Mathéolus* (Orpheus and Proserpine).—K L.

Two men with scourges, one on horse, one on foot, flogging a man lying on ground outside tower or city.

From ?.—E.

§ 110. (B.E. CVII.)

Comment pymalion demande
Pardon en presentant lamende
A soy [1] ymage des parolles
Quil dit de luy qui sont trop folles.

Man kneeling in front of statue of woman set upright.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

Eve naked, holding apple; human-headed and winged caterpillar standing on its curled tail.

From *Bible Hystoriée*.[2]—E.

§ 111. (B.E. CVIII.)

Comment ceulx du chastel yssirent
Hors si tost comme ilz sentirent
La chaleur du brandon venus
Dont aulcuns jousterent tous nuz.

Man and woman, naked, jousting with spear and shield; castle in distance.

L.i.—A.
L.ii.—B C D F G.
V.ii.—H P.

The same, but instead of castle, window with two faces looking out.

P.V.i.—Q R.
P.V.ii.—S.

In foreground, man lying on ground; behind, elephant with castle on back containing three men with bow and arrow, dart, and stone.

From ? *Miroir de la Rédemption humaine*[3] (?Eleazar).—E.

§ 112. (B.E. CIX.)

La conclusion du rommant
Est que vous voyez cy lamant
Qui prent la rose a son plaisir
En qui estoit tout son desir.

L'Amant within enclosure, holding rose which he has just gathered.

f. L.i.—A.
f. L.ii.—B C D F G.
f. V.i.—E P.

The same, but L'Amant about to gather rose.

f. V.ii.—H.
f. P.V.i.—Q R.
P.V.ii.—S.

Two men (or perhaps man and woman)

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[1] *soy*, A; B and succeeding editions, *son*.

[2] Facsimile in Macfarlane's *Vérard*, Plate XXXII. Copied from a cut in *Spiegel der menschlichen Behaltniss*, Basel, Bernhard Richel, 1476.

[3] Copied from a cut in *Spiegel der menschlichen Behaltniss*, Basel, Bernhard Richel, 1476.

standing in garden under trees; walls and towers behind.

From ?.—K L.

§ 113. (Colophon.)

Cest fin du roman de la rose
Ou tout lart damours est enclose.[1]

Woman standing, reproves youth kneeling on one knee.

L.ii.—F G (strayed from § 32 in B C, where it belongs).

Galley manned with rowers; inscription on scroll, VOGUE LA GALEE.

P.V.i.—Q (used for § 56 in R).[2]

In the three Quartos of M. le Noir, I K L, the cuts § 1 and § 12 (on one block) are repeated below the *achevé d'imprimer*.

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[1] No lines corresponding to these appear in the four editions of Clément Marot's recension, P Q R S, where there is only the prose *achevé d'imprimer* of the printer.

[2] In Q this is only the Publisher's mark, but as it is used as an illustration in R, and is of the same style as the rest, it seemed necessary to assign it a number among them.

The following illustrations are found in divers editions of the Roman de la Rose, *either at the beginning or at the end, but not attached to any particular Section or Title.*

TITLE-PAGE.[1]

Lover gathering Rose.

P.V.i. (same as § 112).—Q.

Pair of lovers exchanging flowers, seated in garden surrounded by trellis; fountain and castle in the garden.

From ?.[2]—M (both front and back of Title-Page).

∴ Perhaps a recutting.

Scene half inside, half outside building; king, queen, three others.

From ?.—O.

∴ A very poor recutting.

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*1*a*. A largish cut, 150 mm. by 162 mm., representing a man seated in a chair at a reading desk, with an angel holding a scroll intended for a type-printed inscription.

From *La Danse Macabre*, Paris, 1485.[3]—Z (head of Prologue).

*1*b*. A close copy of the last, 150 mm. by 157 mm. The scroll bears a type-printed inscription: Maiſtre Jehan de meun.

From *La Danse Macabre*, Troyes, 1491.[4]—F (last leaf).

∴ According to M. Claudin (*Hist. de l'Impr. franç.*, ii, pp. 122 *et sqq.*) Guillaume le Rouge printed at Troyes in 1491 an edition in French of *La Danse Macabre* with a series of cuts (of which this is the first) copied extremely closely from those in the editions of Guy Marchant, Paris, 1485 and 1486. These cuts were afterwards used in an edition

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[1] In the four Le Noir Quartos, I K L N, the cuts § 1 and § 12 (on one block) are printed on the Title-page; and in I K L also at the end below the colophon.

[2] Also in Gaguin, *La Mer des Chroniques*, Paris, Poncet le preux, 1514, and J. Sainct Denys, 1527. Facsimile from the latter in Leighton's Catalogue, Part II, p. 329.

[3] Facsimile in Claudin, i, 338, with type-printed inscription in the scroll. This facsimile is from the *Latin* edition of 1491; but apparently this cut appeared in the earlier French editions of 1485 and 1486, although M. Claudin does not expressly mention it.

[4] Facsimile in Claudin, ii, 123; no inscription in scroll.

without date, but according to M. Claudin after 1494, printed by Le Petit Laurens, the printer of the *Roman de la Rose*, Folio VI, F. It is interesting to find the other cut, from the original block of Guy Marchant, still in good condition in Z (1521).

*2. Man seated, with single-circle aureole round his head, receiving a book from the hands of another standing bareheaded; behind is a group of men with hats on.

From *L'Art de bien Vivre*, Paris, 1492.[1]—X (head of Prologue).

∴ Mr. Macfarlane mentions twenty of Vérard's publications in which this cut—"the common frontispiece" as he calls it—occurs, but does not include among them the *Roman de la Rose*. (In the British Museum copy, on vellum, the design is altered considerably by over-painting.) In 1506 the block came to England with others used in the *Kalendayr of Shyppars*.

*3. "Personage Meditating." A man in robes seated before a desk in a Scriptorium or Library, leaning on his right hand in meditation.

From Gerson's *La Mendicite Spirituel*,[2] M. Le Noir, Paris, 1500.—I K (reverse of Title-page, and again on last leaf) L (reverse of Title-page).

∴ M. Claudin says of this cut that it was copied several times by other printers. The differences in copies are extremely minute, but I think the following four blocks at all events may be distinguished:

1. Michel Le Noir's. *Mendicité Spirituel*, 1500; *Nef des Folles*, 1501; *Mathéolus*, Paris, s.d.; *Roman de la Rose*, 1509, 1515, 1519; *Codicille etc. de Jehan de Meung*, 1503; *Pragmatica Sanctio*, 1513.[3]
2. Jehan Petit's. *Lactantius*, 1509; *Diogenes Laertius*, s.d.
3. (Design slightly cut down all round.) *La Conqueste de l'Empire de Trebisonde*, Paris, *Vefue feu Jehan Treperel*, s.d.; *L'Avanturier rendu a dangier*, Paris, s.d.[4]; *Mathéolus*, s.l. & d.
4. (Same size as the last.) *Perceval le Gallois*, Paris, Jehan Sainct Denys & Jehan Longis, 1530.

[1] Facsimiles in Claudin, ii, 427; Macfarlane's *Vérard*, Plate XXIV; Sommer, *Kalender of Shepherdes*, London, 1892.

[2] Facsimile in Claudin, ii, 167.

[3] Facsimile in Leighton's Illustrated Catalogue, No. 4129.

[4] Facsimile in Morgand's Bulletin, June, 1902, No. 42361.

A print from a much worn block of this design, reversed, occurs in a Troyes chap-book of *Gallien Restauré*, 1709.

*4. A man, robed, seated before a lectern on which is a book held open by an angel.

—Y (head of Prologue).[1]

.·. The faces and attitudes of both the man and the angel bear a certain resemblance to those of the same figures in Cut *1 *a*, of which this design seems a sort of condensation.

The same cut is used in the piece composed by Molinet on the birth of Charles V, from which the facsimile in Claudin is taken.

A close recutting is found in *Lespinette du Jeune Prince*, Paris, M. Le Noir, 1514.

*5. Figures of man and woman, with name-scrolls unfilled above each, standing on either side of a building.

From *Le Jardin de Plaisance*, M. Le Noir, 4to, Paris, s.d. fol. e iii verso.—N. (Back of Title.)

.·. A recutting (on one block) of figures found originally (though not in this grouping) in *Thérence en françoys*, Vérard, s.d. See above, pp. 78, 79.

*6. *Fresche Memoire* showing the tombs of the ancients.

From *Le Chevalier Deliberé*, Paris, 1493.[2]—O (back of Title).

.·. A worn cut, with space for name at top left blank.

*7. A king loosing halter from neck of a man on one knee before him; queen, and others standing by.

From ?.—L. (Last leaf.)

.·. Perhaps a recutting.

*8. A man, seated on canopied chair before desk with books, instructs group of men seated on benches.

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[1] Facsimile in Claudin, iii, 527, from the *Naissance de Charles d'Autriche*. A slight break in the top border, seen in the *Roman de la Rose*, is not shown in this facsimile, so that this may be the earlier use of the block. (But cf. p. 87, note 3.) M. Claudin suggests that this book was published in 1500.

[2] Facsimile in Claudin, ii, 223. He says the same cuts had appeared in an edition of Vérard's, 1488.

P R (head of *Préambule du livre*).

∴ Found also in *Quinte Curse*, Paris, 1530;[1] Gilles, *Moderateurs des Belliqueuses Gaulles*, Paris, 1534; and 1544; all from the same block with cracks gradually developing.

*9. Man, with shaven crown, and nimbus, seated at desk in Scriptorium.

From *L'Eguyllon de Crainte divine*, Vérard, 1492.[2]—H. Headpiece and Tail-piece to the *Codicille et testament de maistre Jehan de Meung*, following the text of the *Roman de la Rose*.

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[1] Facsimile in Leighton's Catalogue, Part II, p. 412.

[2] Facsimile in Claudin, II, p. 442.

SECTION IV.

TABLE OF THE ILLUSTRATIONS IN THE EIGHTEEN EARLY PRINTED EDITIONS OF THE *ROMAN DE LA ROSE.*

Each cut of a series is numbered with the number of the first, or most appropriate, Verse-Title to which it is used in the earliest edition where its series appears. B sets the order for Series L. ii (used also in C D F G), E and H for V.i. and V.ii. respectively (both used again in P), and Q for P.V.i. (used also in R) and P.V.ii. (used in S). In the case of P, the source is marked by the letter denoting the earlier edition from which each cut is taken. Extraneous cuts, not belonging to any of the special series, are marked thus: + appropriate, × inappropriate, *m Mathéolus.*

Verse-Title.	Folios.							Quartos.							C. M. R.			
	A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S
§ 1	1	1	1	1	1	1	1	1	1	1	1	—	1	—	1 H	1	1	1
§ 2	2	2	2	2	2	—	—	2	—	—	—	—	—	—	2 H	—	3	—
§ 3	3	3	3	3	3	3	3	3	—	—	—	—	—	—	3 E	3	52	3
§ 4	4	4	4	4	4	4	4	4	—	—	—	—	—	—	4 H	—	3	—
§ 5	5	5	5	5	5	5	5	5	—	—	—	—	—	—	5 E	—	6	—
§ 6	6	6	6	6	6	6	6	6	—	—	—	—	—	—	6 E	6	—	6
§ 7	7	7	7	7	3	7	7	7	—	—	—	—	—	—	7 H	—	—	—
§ 8	8	8	8	8	2	7	7	8	—	—	—	—	—	—	8 B	—	3	—
§ 9	9	9	9	9	×	9	9	9	—	—	—	—	—	—	9 H	—	—	—
§ 10	10	10	10	10	×	10[1]	48	10	—	—	—	—	—	—	10 H	10	10	10
§ 11	11	11	11	11	×	—	—	11	—	—	—	—	—	—	11 H	—	—	—
§ 11 *suite*[2]	—	—	—	—	—	—	—	—	—	—	—	—	—	—	×H[3]	35	35	35
§ 12	12	12	12	12	12	12	12	12	12	12	12	—	12	—	12 H	12	12	12
§ 13	13	13	13	13	6	13	13	13	—	*m*×	*m*×	×	*m*×	×	13 H	13	13	13
§ 14	14	14	14	14	14	14	14	14	—	—	—	—	—	—	14 E	14	17[4]	17[4]
§ 15	15	15	15	15	6	15	15	15	—	—	—	—	—	—	15 H	15	15	15
§ 16	14	14	14	14	17	14	14	14	—	—	—	—	—	—	112 H	112	112	112
§ 17	17	17	17	17	17	17	17	17	—	—	—	—	—	—	17 E	17[4]	—	17[4]
§ 18	18	18	18	18	18	18	18	18	—	—	—	—	—	—	18 E	14	—	101
§ 19	19	19	19	19	19	19	19	19	—	—	—	—	—	—	19 H	12	12	12
§ 20	20	20	20	20	41	20	20	20	—	—	—	—	—	—	20 H	—	17[4]	—
§ 21	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
§ 22	22	22	22	22	×	22	22	22	—	—	—	—	—	—	× E	—	112	—
§ 23	23	23	23	23	×	23	23	23	—	—	—	—	—	—	23 H	—	55	—
§ 24	24	24	24	24	×	24	24	24	—	—	—	—	—	—	24 H	24	—	74

[1] In some copies 48.
[2] No Verse-Title.
[3] Same as used to § 35 in H.
[4] 17 in Q R S was no doubt designed for § 20.

Verse-Title.	Folios.							Quartos.							C. M. R.			
	A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S
§ 25	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
§ 26	26	26	26	26	×	26	45	26	—	—	—	—	—	—	37 H	37	37	37
§ 27	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
§ 28	28	28	28	28	×	82	82	×	—	—	—	—	—	—	46 H	—	—	—
§ 29	29	29	29	29	×	29	29	29	—	—	—	—	—	—	29 H	—	29 [1]	—
§ 30	22	22	22	—	—	—	—	—	—	—	—	—	—	—	—	—	24	—
§ 31	—	—	—	—	—	—	—	—	—	—	—	—	—	—	112 E	112	112	112
§ 32	32	32	32	—	—	—	—	—	—	—	—	—	—	—	12 H	12	—	12
§ 33	29	29	29	29	×	29	29	29	—	—	—	—	—	—	29 H	—	—	—
§ 34	34	34	34	—	—	—	—	—	—	—	—	—	—	—	+	34	34	34
§ 35	35	35	35	35	×	35	35	+	*m* ×	*m* ×	*m* ×	+	*m* ×	*m* ×	+	35	35	35
§ 36	24	24	24	—	—	—	—	—	—	—	—	—	—	—	24 H	34	24	34
§ 37	37	37	37	37	×	37	37	37	—	—	—	—	—	—	37 H	37	37	37
§ 38	38	38	38	38	×	38	38	38	—	—	—	—	—	—	38 H	63	57	63
§ 39	39	39	39	39	39	39	39	39	—	—	—	—	—	—	39 H	—	—	—
§ 40	40	40	40	40	40	40	40	40	—	—	—	—	—	—	40 H	40	40	40
§ 41	41	41	41	41	41	41	41	41	—	—	—	—	—	—	41 E	—	—	—
§ 42	42	42	42	42	42	42	42	42	—	—	—	—	—	—	42 E	—	—	—
§ 43	43	52	52	52	×	52	52	43	—	—	—	—	—	—	52 H	52	52	52
§ 44	44	44	44	44	×	44	44	44	—	×	×	—	—	—	44 H	—	—	—
§ 44 *suite* [2]	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
§ 45	45	45	45	45	×	45	45	45	—	—	—	—	—	—	45 H	—	24	—
§ 46	46	46	46	46	×	46	46	46	—	—	—	—	—	—	50 H	90	—	90
§ 47	47	47	47	47	×	47	47	47	—	—	—	—	—	—	47 H	—	103	—
§ 48	48	48	48	48	×	48	48	48	—	—	—	—	—	—	48 H	—	—	—
§ 49	49	49	49	49	×	49	49	49	—	—	—	—	—	—	49 H	—	—	—
§ 50	50	50	50	50	×	50	50	50	—	—	—	—	—	—	29 H	—	55	—
§ 51	51	50	50	50	×	50	50	×	—	—	—	—	—	—	29 H	—	—	—
§ 52	52	52	52	52	×	52	52	52	—	*m* +	*m* +	—	—	—	3 H	52	52	52
§ 53	53	53	53	53	×	53	53	53	—	—	—	—	—	—	53 H	—	59	—
§ 54	54	54	54	54	×	54	54	54	—	*m* +	*m* +	—	—	—	54 H	—	—	—
§ 55	55	55	55	55	×	55	55	55	—	—	—	—	—	—	55 H	55	55	55
§ 56	56	56	56	56	×	56	56	56	—	—	—	—	—	—	56 H	56	113 [3]	3
§ 57	57	57	57	57	×	57	57	57	—	—	—	—	—	—	57 H	57	57	57
§ 58	58	58	58	58	×	58	58	58	—	—	—	—	—	—	—	—	—	—
§ 59	59	59	59	59	×	59	59	59	—	+	+	—	—	—	59 H	59	59	103
§ 60	60	60	60	60	×	60	60	60	—	—	—	—	—	—	60 H	—	—	—
§ 61	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
§ 62	62	62	62	62	×	62	62	62	—	—	—	—	—	—	62 H	—	90	—
§ 63	63	63	63	63	×	63	63	63	—	×	×	—	—	—	63 H	63	—	63
§ 63 *suite* [4]	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	35	—	35
§ 64	64	64	64	64	×	64	63	64	—	—	—	—	—	—	64 H	64	64	17
§ 65	65	65	65	65	×	65	65	65	—	—	—	—	—	—	65 H	—	—	—
§ 66	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	105	—
§ 67	67	67	67	67	×	67	67	67	—	—	—	—	—	—	67 H	—	105	—
§ 68	68	68	68	68	×	68	68	68	—	—	—	—	—	—	68 H	—	—	—

[1] Inappropriate cut not found in Q, though belonging to Series P.V.i.
[2] Verse-Title added by Clément Marot. [3] Cut used in Q as Printer's Device at end. [4] No Verse-Title.

Verse-Title.	Folios.							Quartos.							C. M. R.			
	A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S
§ 69	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
§ 70	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	103	—
§ 71	71	71	71	71	×	71	71	71	—	—	—	—	—	—	71 H	—	—	—
§ 72	72	72	72	72	×	72	72	72	—	—	—	—	—	—	72 H	—	—	—
§ 73	73	73	73	73	×	73	73	73	—	—	—	—	—	—	73 H	24	59	74
§ 74	74	74	74	74	×	74	74	74	—	—	—	—	—	—	74 H	74	74	74
§ 75	75	75	75	75	×	75	75	75	—	—	—	—	—	—	75 H	—	—	—
§ 76	76	76	76	76	×	76	76	76	—	*m* +	*m* +	—	—	—	76 H	52	52	52
§ 77	77	77	77	77	×	77	77	77	—	*m* +	×	—	—	—	77 H	1	1	1
§ 78	78	78	78	78	×	78	78	78	—	—	—	—	—	—	—	—	—	—
§ 79	79	79	79	79	×	79	78	79	—	—	—	—	—	—	× E	—	—	—
§ 80	—	—	—	—	—	—	—	—	—	—	—	—	—	—	41 H	—	—	—
§ 81	—	—	—	—	—	—	—	—	—	—	—	—	—	—	112 E	112	112	112
§ 82	82	82	82	82	×	82	82	82	—	—	—	—	—	—	82 H	—	55	—
§ 83	62	83	83	83	×	83	83	83	—	×	×	—	—	—	83 H	—	—	—
§ 84	84	84	84	84	×	84	84	84	—	×	×	—	—	—	84 H	—	—	—
§ 85	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
§ 86	—	—	—	—	—	—	—	—	—	*m* ×	*m* ×	×	×	*m* ×	—	—	—	—
§ 87	87	87	87	87	×	87	87	87	—	—	—	—	—	—	—	—	—	—
§ 88	88	88	88	88	×	88	88	88	—	—	—	—	—	—	—	—	—	—
§ 89	88	88	88	88	×	88	88	88	—	—	—	—	—	—	—	—	—	—
§ 90	90	90	90	90	×	90	90	90	—	—	—	—	—	—	90 H	90	63	90
§ 91	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
§ 92	92	92	92	92	×	92	92	92	—	—	—	—	—	—	92 H	92	92	92
§ 93	93	93	93	93	×	93	63	93	—	×	×	—	—	—	93 H	—	—	—
§ 94	94	94	94	94	×	94	94	94	—	—	—	—	—	—	94 H	94	94	94
§ 95	95	95	95	95	×	—	—	95	—	—	—	—	—	—	95 H	95	95	95
§ 96	96	96	96	96	×	96	103	96	—	—	—	—	—	—	96 H	—	—	—
§ 97	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
§ 98	—	—	—	—	—	—	—	—	—	—	—	—	—	—	×	—	—	—
§ 99	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	35	—
§ 100	—	—	—	—	—	95	95	—	—	—	—	—	—	—	—	—	—	—
§ 101	101	101	101	101	×	101	101	101	—	—	—	—	—	—	101 H	101	101	101
§ 102	102	102	102	102	+	102	102	102	—	*m* +	*m* +	—	—	—	102 H	57	59	57
§ 103	103	103	103	103	×	103	103	103	—	—	—	—	—	—	103 H	103	90	103
§ 104	—	—	—	—	—	—	—	—	—	—	—	—	—	—	94 H	—	94	—
§ 104 *suite* [1]	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
§ 105	105	105	105	105	×	105	103	105	—	—	—	—	—	—	105 H	105	—	105
§ 106	106	106	106	106	×	106	106	106	—	*m* ×	*m* ×	—	—	—	106 H	—	—	—
§ 107	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
§ 107 *suite* [2]	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	35	—	35
§ 108	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
§ 109	109	109	109	109	×	109	109	109	—	*m* ×	*m* ×	—	—	—	109 H	—	—	—
§ 110	110	110	110	110	×	110	110	110	—	—	—	—	—	—	110 H	—	—	—
§ 111	111	111	111	111	×	111	111	111	—	—	—	—	—	—	111 H	111	111	111
§ 112	112	112	112	112	112	112	112	112	—	×	×	—	—	—	112 E	112	112	112
§ 113 [3]	—	—	—	—	—	32	32	—	—	—	—	—	—	—	—	113	—	—

[1] Verse-Title added by Clément Marot. [2] No Verse-Title.
[3] Colophon. In Q the cut is only used as the Printer's Device.

SECTION V.

TABLE OF THE ILLUSTRATIONS IN THE THREE EDITIONS OF MOLINET'S PROSE VERSION.

THE illustrations in Vérard's edition, X, are the same as in the Vérard Quarto, H; those in Balsarin's edition, Y, are (with the exception of two) re-cuttings of the second Lyons Series (L.ii). The numbers, § 1, § 2, etc., refer to the order of the illustrations in the original poem and of the Verse-Titles they illustrate. Where such a number appears in brackets after the chapter-number, it indicates that the chapter-beginning coincides exactly, or nearly, with the section-beginning; and the addition of the number M. 11, etc., indicates the same with regard to section-beginnings in Méon (Bibl. Elzevir.), which occur where there are no Verse-Titles in the early editions. Of the cuts in H, three are missing in X, viz. §§ 22, 23, 26. Of the series L.ii, twenty are missing in Y, viz. §§ 1, 2, 6, 8, 11, 12, 13, 18, 23, 26, 28, 34, 41, 48, 49, 50, 52, 55, 82, 83. Of the complete series of illustrations only two are missing in both X and Y. Those missing in Y but found in X are marked (x), and the single illustration, § 22, missing in X but found in Y, as well as one other, § 32, found in Y, but missing from both X and H, is marked (y).[1]

[1] For the reason of the absence of this illustration in the Series V.ii, see p. 86, note 1.

Cap. in Molinet.	X. Vérard.	Y. Balsarin.	Z. Le Noir.
I (§ 1)	§ 1 Sleeper (x).	§ 79 La Vielle and l'Amant.	Man in bed; king holding scroll.
— (Moralité)		§ 14 Amours pursuing l'Amant.	
II (M. II)	§ 14 Amours pursuing l'Amant.	§ 57 Crowning first king.	Man and Queen in garden.
—	§ 57 Crowning first king.	Woman under frame of tabernacle-work.[1]	
— (§ 2)	§ 2 Haine (x).	§ 4 Villenie.	Four women, three-quarter length. (Portion of a border from Vérard's 4^to *Heures Royales*. Facs. in Claudin, ii. p. 402.)
— (§ 3)	§ 3 Felonnie.	§ 3 Felonnie.	
— (§ 4)	§ 4 Villenie.		
— (§ 5)	§ 5 Couvoitise.	§ 5 Couvoitise.	
— (§ 6)	§ 6 Avarice.	§ 6 Avarice.[2]	
— (§ 7)	§ 7 Envie.	§ 7 Envie.	
— (§ 8)	§ 8 Tristesse (x).	Woman under frame of tabernacle work.[1]	
— (§ 9)	§ 9 Viellesse.	§ 9 Viellesse.	
— (§ 10)	§ 10 Papelardie.	§ 10 Papelardie.	
— (§ 11)	§ 11 Povreté (x).	§ 67 Faulx-Semblant & Abstinence.	
— (§ 12)	§ 12 Oiseuse with key (x).	§ 19 Amours with key.	
III	§ 13 La Carole (x).	§ 22 Bel Acueil admits l'Amant (y).	
IV (M. VI)	§ 14 Amours pursuing l'Amant.	§ 14 Amours pursuing l'Amant.	"Voluptas." (From *Nef des Folles*, Paris, 1501; a recutting from the edition of G. de Marnef, Paris, s. d.)
V	§ 13 La Carole.	§ 22 Bel Acueil admits l'Amant (y).	
VI	§ 14 Amours pursuing l'Amant.	§ 14 Amours pursuing l'Amant.	
VII	§ 15 Narcissus.	§ 15 Narcissus.	Young woman approaching young man seated by fountain. (A recutting.)
VIII	§ 15 Narcissus.	§ 15 Narcissus.	
IX	§ 17 L'Amant surrenders.	§ 17 L'Amant surrenders.	
X (§ 16)	§ 16 (Same as § 14).	§ 16 (Same as § 14).	
XI (§ 17)	§ 18 L'Amant does homage (x).	§ 60 Amours lays hand on head of l'Amant.	Man kneeling before king & queen.[3]

[1] "La Bergère," from the *Compost et Kalendrier des Bergiers*. See Claudin, iii, 530, where a facsimile is given of this cut from that work. The illustrations, he says, are copied from those in Guy Marchant's editions, Paris, 1491, etc.

[2] Though the same subject—a woman holding scales—this cut is not a recutting from the Lyons cut.

[3] Also in *Huon de Bordeaux*, 1513, f. cxii; but from ?

Cap. in Molinet.	X. Vérard.	Y. Balsarin.	Z. Le Noir.
— (§ 19)	§ 19 Amours locks heart of l'Amant.	§ 19 Amours locks heart of l'Amant.	
XII	§ 20 Amours instructs l'Amant.	§ 20 Amours instructs l'Amant.	
XIII	§ 24 Rayson descends from Tower.	§ 24 Rayson descends from Tower.	Queen & man sitting; others in distance.[1]
XIV	§ 72 Faulx-Semblant & three others.	§ 72 Faulx-Semblant & three others.	Three queens approach man sitting.
XV	§ 105 Genyus preaching.	§ 105 Genyus preaching.	Solomon adoring idol.[2]
XVI (§ 21)	§ 29 Pitié, Franchise & Dangier.	§ 29 Pitié, Franchise & Dangier.	
XVII (§ 24)	§ 24 Rayson descends from Tower.	§ 24 Rayson descends from Tower.	
XVIII	§ 33 (Same as § 29).	§ 33 (Same as § 29.)	
XIX	§ 68 Faulx-Semblant & Male-Bouche.	§ 68 Faulx-Semblant & Male-Bouche.	
XX (§ 34)	§ 93 Assault on Castle.	§ 93 Assault on Castle.	Knight before castle; queen looking over.
XXI (§ 35)	§ 35 Jean de Méun.[3]	§ 35 Jean de Méun.	King kneeling before man holding book, in church.[4]
XXII (§ 36)	§ 12 Oiseuse with key (x).	§ 36 (Same as § 24).	
XXIII	§ 36 (Same as § 24).	§ 36 (Same as § 24).	
XXIV	§ 40 Fortune's wheel.	§ 40 Fortune's wheel.	
XXV	§ 48 The open coffer (x).	§ 37 Needy & true friend.	
XXVI	§ 83 Barons come to help l'Amant (x).	§ 62 Amours summons his host.	
XXVII	§ 71 Tongue cut out.	§ 71 Tongue cut out.	
XXVIII (§ 38)	§ 38 Virginius' daughter.	§ 38 Virginius' daughter.	
— (§ 39)	§ 39 Virginius with the head.	§ 39 Virginius with the head.	
XXIX	§ 56 Jason's voyage.	§ 56 Jason's voyage.	Huon borne by Griffin.[5]
XXX	§ 40 Fortune's wheel.	§ 40 Fortune's wheel.	
XXXI (§ 41)	§ 41 Nero's dissection (x).	§ 109 Pygmalion carving.	
— (§ 42)	§ 42 Nero & Seneca.	§ 42 Nero & Seneca.	
XXXII	§ 44 Phanye.	§ 44 Phanye.	Man addressing king; others by.[6]
XXXIII	§ 43 Nero's death (x).	§ 42 Nero & Seneca.	Man reading at table; two others standing in doorway.
XXXIV	§ 106 Ploughing.	§ 106 Ploughing.	
XXXV	§ 105 Genyus preaching.	§ 105 Genyus preaching.	Christ preaching from pulpit.
XXXVI (§ 45)	§ 37 Needy and true friend.	§ 37 Needy and true friend.	Musicians outside castle.
XXXVII (§ 46)	§ 46 L'Amant kneels to Amys.	§ 46 L'Amant kneels to Amys.	
XXXVIII	§ 45 Rayson departs.	§ 38 Virginius' daughter.	
— (§ 49)	§ 49 In olden times (x).	§ 67 Faulx-Semblant & Abstinence.	

[1] Also in *Huon de Bordeaux*, 1513, f. cxl v°; but from ?

[2] From *Mathéolus*.

[3] From *Livre des Prouffitz Champestres*, 1486.

[4] Also in *Huon de Bordeaux*, 1513, f. cxxi; but from ?

[5] *Ibid.*, f. ciiii.

[6] *Ibid.*, f. vii.

Cap. in Molinet.	X. Vérard.	Y. Balsarin.	Z. Le Noir.
XXXIX (§ 50)	§ 50 Le Jaloux chides his wife (x).	§ 32 Jalousie chides Bel-Acueil(y).	Man in tree playing bag-pipe : four figures below.
— (§ 51)	§ 51 Woman introducing boy.[1]	§ 29 Pitié, Franchise, Dangier.	
— (§ 52)	§ 52 Death of Lucrèce (x).	§ 3 Felonnie.	
XL	§ 77 Mars and Venus.	§ 77 Mars and Venus.	
XLI	§ 103 Nature and Genyus.	§ 103 Nature and Genyus.	
XLII	§ 59 L'Amant & Richesse.	§ 59 L'Amant & Richesse.	
XLIII	§ 53 Chasteté beaten.	§ 53 Chasteté beaten.	
XLIV	§ 54 Delilah & Samson.	§ 54 Delilah & Samson.	
XLV	§ 55 Le Jaloux beats his wife (x).	§ 79 La Vielle admits l'Amant.	Man kneeling before king and queen (as Cap. XI).
XLVI	§ 50 Le Jaloux chides his wife (x).	§ 45 Rayson departs.	
— (§ 56)	§ 56 Jason's voyage.	§ 56 Jason's voyage.	
— (§ 57)	§ 57 Crowning first king.	§ 57 Crowning first king.	Man & queen in garden (as Cap. II).
XLVII (§ 58)	§ 59 L'Amant & Richesse.	§ 59 L'Amant & Richesse	
XLVIII (§ 60)	§ 60 Amours consoles l'Amant.	§ 60 Amours consoles l'Amant.	
XLIX (§ 62)	§ 62 Amours summons his host.	§ 62 Amours summons his host.	
L (§ 63)	§ 58 L'Amant leaves Amys.	§ 58 L'Amant leaves Amys.	Attack on town (as K § 93).[2]
LI	§ 63 Amours directs his host.	§ 63 Amours directs his host.	Solomon adoring idol[3] (as Cap. XV).
LII (§ 64)	§ 64 Faulx-Semblant's homage.	§ 68 Faulx-Semblant & Male-Bouche.	
LIII (§ 65)	§ 65 Faulx-Semblant changes dress.	§ 65 Faulx-Semblant changes dress.	
LIV	§ 67 Faulx-Semblant & Abstinence.	§ 67 Faulx-Semblant & Abstinence.	
— (§ 68)	§ 68 Faulx-Semblant & Male-Bouche.	§ 68 Faulx-Semblant & Male-Bouche.	
— (§ 70)		§ 68 Faulx-Semblant & Male-Bouche.	
— (§ 71)	§ 71 Tongue cut out.	§ 71 Tongue cut out.	
LV (§ 72)	§ 72 Faulx-Semblant & three others.	§ 72 Faulx-Semblant & three others.	
LVI	§ 74 The wreath.	§ 74 The wreath.	
— (§ 73)	§ 73 La Vielle & Bel-acueil.	§ 73 La Vielle & Bel-Acueil.	
LVII (nearly § 74)	§ 75 The Lesson.	§ 75 The Lesson.	
LVIII (nearly § 75)	§ 75 The Lesson.	§ 75 The Lesson.	
LIX (§ 76)	§ 76 Dido, Phyllis, Medea.	§ 76 Dido, Phyllis, Medea.	Dido (as K L § 76).[3]
LX	§ 59 L'Amant & Richesse.	§ 59 L'Amant & Richesse.	Knight, dismounted, greeting lady.[4]
LXI	§ 56 Jason's voyage.	§ 56 Jason's voyage.	Huon and Mallebron.[5]
LXII	§ 73 La Vielle & Bel-Acueil.	§ 73 La Vielle & Bel-Acueil.	
LXIII (§ 77)	§ 77 Mars and Venus.	§ 77 Mars and Venus.	
LXIV	§ 47 Richesse & Povreté.	§ 47 Richesse & Povreté.	

[1] As used in H, but not belonging to Series V.ii.

[2] Also in *Huon de Bordeaux*, 1513, f. lxxxiii.

[3] From *Mathéolus*.

[4] Also in *Huon de Bordeaux*, 1513, f. lxx.

[5] From *Huon de Bordeaux*, 1513, f. xxvii.

Cap. in Molinet.	X. Vérard.	Y. Balsarin.	Z. Le Noir.
LXV (§ 78)	§ 78 Power of Nature.	§ 78 Power of Nature.	
LXVI	§ 65 Faulx-Semblant changes dress	§ 65 Faulx-Semblant changes dress.	
LXVII	§ 64 Faulx-Semblant's homage.	§ 64 Faulx-Semblant's homage.	
LXVIII	§ 78 Power of Nature.	§ 78 Power of Nature.	
LXIX	§ 106 Ploughing.	§ 106 Ploughing.	
LXX	§ 50 Le Jaloux chides his wife (x).	§ 29 Pitié, Franchise, Dangier.	
LXXI	§ 50 Le Jaloux chides his wife (x).	§ 29 Pitié, Franchise, Dangier.	
LXXII	§ 75 The Lesson.	§ 75 The Lesson.	
LXXIII (§ 79)	§ 79 La Vielle and l'Amant.	§ 79 La Vielle and l'Amant.	
LXXIV (§ 82)	§ 82 Dangier attacks l'Amant (x).	§ 88 Dame Honte overthrown.	
— (§ 83)	§ 83 The barons come to help (x).	§ 62 Amours summons his host.	Soldiers outside stockaded camp (as K L § 83).
LXXV (§ 84)	§ 84 Rabbit-hunting.	§ 84 Rabbit-hunting.	
LXXVI (§ 87)	§ 87 Franchise fights with Dangier.	§ 87 Franchise fights with Dangier.	
— (§ 88)	§ 88 Dame Honte overthrown.	§ 88 Dame Honte overthrown.	
— (§ 89)	§ 53 Chasteté beaten.	§ 53 Chasteté beaten.	
LXXVII (§ 90)	§ 90 Messengers to Venus.	§ 90 Messengers to Venus.	
LXXVIII (§ 92)	§ 92 Venus' chariot.	§ 92 Venus' chariot.	
— (§ 93)	§ 93 Assault on Castle.	§ 93 Assault on Castle.	Attack on town; as Cap. LI, (and K, § 93.)
LXXIX (§ 94)	§ 94 Nature forging.	§ 94 Nature forging.	
LXXX	§ 95 Zeuxis.	§ 95 Zeuxis.	
LXXXI	§ 96 Nature at confession.	§ 96 Nature at confession.	
—	§ 77 Mars and Venus.	§ 77 Mars and Venus.	
LXXXII (§ 98)	§ 67 Faulx Semblant & Abstinence.	§ 67 Faulx-Semblant & Abstinence.	
LXXXIII	§ 96 Nature at confession.	§ 96 Nature at confession.	
LXXXIV	§ 94 Nature forging.	§ 94 Nature forging.	
— (§ 101)	§ 101 Deucalion & Pyrrha.	§ 101 Deucalion & Pyrrha.	
LXXXV	§ 15 Narcissus.	§ 15 Narcissus.	
LXXXVI	§ 74 The wreath.	§ 74 The wreath.	
LXXXVII	§ 17 L'Amant surrenders.	§ 17 L'Amant surrenders.	
LXXXVIII (§ 102)	§ 102 Gentles & labourers.	§ 102 Gentles & labourers.	
LXXXIX	§ 92 Venus' chariot.	§ 92 Venus' chariot.	
XC	§ 82 Dangier attacks l'Amant (x).	§ 53 Chasteté beaten.	
XCI (§ 103)	§ 103 Nature and Genyus.	§ 103 Nature & Genyus.	
— (§ 105)	§ 105 Genyus preaching.	§ 105 Genyus preaching.	
XCII	§ 63 Amours directs his host.	§ 63 Amours directs his host.	
XCIII	§ 72 Faulx-Semblant & three others.	§ 72 Faulx-Semblant & three others.	
XCIV	§ 49 In olden times (x).	§ 67 Faulx-Semblant & Abstinence.	
XCV	§ 78 Power of Nature.	§ 78 Power of Nature.	
XCVI (§ 107)	§ 28[1] Man addressing High Priest (x).	§ 46 L'Amant kneels to Amys.	

[1] Same as § 28 in H, but not belonging to Series V.ii.

Cap. in Molinet.	X. Vérard.	Y. Balsarin.	Z. Le Noir.
XCVII	§ 12 Oiseuse with key (x).	§ 32 Jalousie chides Bel-Acueil (y).	Young woman approaching young man at fountain (as Cap. VII).
XCVIII	§ 15 Narcissus.	§ 15 Narcissus.	
XCIX	§ 105 Genyus preaching.	§ 105 Genyus preaching.	
C (§ 108)	§ 93 Assault on Castle.	§ 93 Assault on Castle.	
CI (§ 109)	§ 109 Pygmalion carving.	§ 109 Pygmalion carving.	
— (§ 110)	§ 110 Pygmalion kneeling.	§ 110 Pygmalion kneeling.	
CII	§ 44 Phanye.	§ 44 Phanye.	
CIII	§ 111 The Joust.	§ 111 The Joust.	
CIV	§ 68 Faulx-Semblant & Male-Bouche.	§ 68 Faulx-Semblant & Male-Bouche.	
CV	§ 79 La Vielle & l'Amant.	§ 79 La Vielle & l'Amant.	
CVI	§ 72 Faulx-Semblant & three others.	§ 72 Faulx-Semblant & three others.	
CVII	§ 112 L'Amant gathers rose.	§ 112 L'Amant gathers rose.	

PART III.

THE TEXT.

SECTION I.

THE TEXT OF THE FIRST FOLIO AND THE PRÆ-MAROTIAN EDITIONS.

CONSIDERING the enormous number of manuscripts of the *Roman de la Rose*—many of them of the fifteenth century, some even contemporary with the earlier of the printed editions—it seems at first surprising to find that all these (the printed editions) derive from one original text; that each succeeding edition of the whole fourteen was printed from its predecessor, in an almost unbroken continuity; and that none of the occasional alterations, until the wholesale revision of Clément Marot, appear to be drawn from any manuscript authority.[1] The prose version of Molinet was undoubtedly made from a manuscript, and betrays no acquaintance with the printed text; but I shall show presently that this version was made at a much earlier date than has been generally supposed, hardly, if at all later than the earliest printed edition.[2] Had it been made as late as 1500—the date universally, but erroneously, ascribed to it—we may feel perfectly sure that it would have been drawn from a printed and not a manuscript text. When we come to Clément Marot's Recension, there are indeed scanty traces—few

[1] For the possible exception of Du Pré, see *post*, p. 155.

[2] The First Folio is dated, conjecturally, "circa 1481." Molinet made his version certainly in 1482.

and far between—of reference to manuscript authority; but it is plain that for him, as for everyone, the printed text had become the authoritative—we may almost say the authorized—version. A moment's reflection will show that this was as natural as it was inevitable. Not only were the manuscripts—even the most modern, how much more the earlier—full of archaisms and obsolete words and disused terms of speech, and therefore unattractive or even unintelligible to the enlarged world of readers which the printed book at once created and supplied, but they all varied. It was a rare event to find two copies which gave the same text, or even the same number of lines. The moment the printed text appeared, this state of things was altered. All copies were identically the same; even in different editions the differences were minute and inconspicuous. It was, as I said, inevitable that the printed text should at once take, and hold, the field, as the familiar and therefore standard version.

It is clear also, I think, that the text of the First Folio, from which all the editions were derived, was itself a new text, a modernization made with a view to a new class of readers, quite as distinct and intentional as the later modernization by Clément Marot, and carried out with some scholarly method and literary taste, albeit the name of the reviser is quite unknown. This text then, though only of second-hand value as a help towards a critical edition of the original poem, has a certain importance and interest of its own. It is itself a poem which delighted and influenced several generations of readers, for whom was thus made alive and active what would otherwise have had merely an antiquarian or scholastic interest. It is like a church of the earliest architecture, which has not been kept primitive, dark, and integral, but has been altered by succeeding generations to suit their real vital needs, or perhaps their developments of taste and liking; or we may compare such a modernization to a present-day actor's version of Shakespeare or Marlowe, in which the author is, so to say, given a new incarnation as a dramatist of the present instead of the past. How completely the printed text supplanted the manuscript versions is shown incidentally by the fact that manuscript copies were

actually transcribed from printed. The text of the magnificent MS. in the British Museum, Harley 4425, whose splendid illuminations have been more than once drawn upon as illustrations of costume and other things, is derived from the Third Folio, Le Roy's.

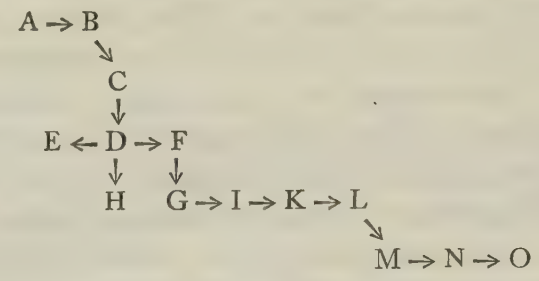
I have not been able to make any real examination of the MSS., though I have looked at a considerable number, and noted certain special points.[1] And unfortunately I am obliged to write this before the appearance of M. Langlois' long expected edition, in which I understand the relation of the early printed editions to the manuscripts will be discussed. But as far as I have been able to discover, no manuscript copy (except Harley 4425), agrees with the early printed text; which I have therefore concluded, as I said above, to have been constituted specially for the First Folio. A further very attractive conclusion is borne out by all the MSS. I have seen, viz., that the verse-titles found in the printed editions were cast into this form specially for the First Folio.[2]

There was no wholesale attempt to revise the text of the printed editions till Clément Marot's, but from time to time alterations were made which divide the fourteen editions of the præ-Marotian text into well-marked groups. The first is the group of the three Lyons Folios, which practically present the same readings, although the third, Le Roy, has made considerable efforts to correct misprints, and has even introduced two of the three separate missing lines (see p. 153 *post*). After these, three editions seem to have been critically or intelligently edited, viz., Folio IV, Du Pré, which is the parent of all succeeding: Vérard's Quarto, which introduces ingenious readings of its own, but is followed by none of the others: and Folio VII, which is followed exactly, except for misprints and misunderstandings, by the six later Quartos. Thus the whole of the fourteen editions may be arranged as follows: a horizontal arrow representing exact or nearly

[1] I have had in my hands all those in the British Museum, Bodleian, Musée Condé, Bibliothèque de l'Arsenal, and a certain number of the immense quantity—67 in Paulin Paris' list—in the Bibliothèque Nationale, besides others.

[2] See pp. 97, 98.

exact copying; a sloping arrow, copying with some corrections or differences; a perpendicular arrow, copying with alterations as well as corrections.



The first point noticeable about the text of the First Folio is that it is eminently readable, as readable, in fact, as our extant text of Homer, which is probably at least as far removed from the original. Had we no MS. at all—instead of hundreds—the *Roman de la Rose* would still survive as an intelligible and interesting poem in the printed editions, or at least in the best of them. In fact, when the poem was first revived in modern days, the text printed was almost exactly that of one of the printed editions, and not of the earliest.[1] To secure this readability, two kinds of alterations were necessary, first the modernization of archaic forms—in particular of those due to the now defunct system of declension—and replacing of obsolete words; and secondly, a compensatory repairing of the metre, where either the alterations had injured it, or a change in pronunciation had affected the number of syllables in a word or line. Such changes as these occur almost every other line; and a comparison with the text as printed by Méon shows that they were as a rule simply and intelligently made. Of course, in addition to these intentional alterations, there is a certain number of divergences from Méon's text, which are due to different readings; and no doubt when the MSS. are grouped and tabulated, it will be possible to assign the text of the First

[1] The edition of Lenglet Du Fresnoy, printed in 1735, though professing to have been founded upon several MSS., is in fact an almost verbatim reprint of Vérard's Quarto (see pp. 187 *et seq.*).

Folio to some particular group. It seems likely that it was an early, or at least a pure, text that was taken in hand for this revision, as comparatively few of the interpolations common in the later MSS. are found in the printed editions. In Molinet, on the other hand, the interpolations are numerous and often lengthy. There is, however, one notable interpolation to which Méon makes no allusion, which occurs in the printed texts as well as in Molinet. It is inserted after line 9538 (B. E.), and consists of 32 lines—six of which are a Verse-Title (§ 54) with an illustration—amplifying the stories of Hercules and of Samson. I cannot discover that these lines have any manuscript authority, otherwise they might easily pass as an addition of the author's own; several of them have a true Jean de Meun ring about them, especially the four immediately before the Verse-Title; and as they are not printed even in the notes of the current editions, I give them in full from Folio I, sign. k_6, col. 2.

Mais dyanira par enuye
Tendoit a luy tollir la vie
Pource qune aultre ayme auoit
Si quainsi vengier sen vouloit
Car mains breuuaiges luy donna
Et sa char toute empoisonna
Par sa tres mauuaise malice
Si la creut comme fol et nice
Mais nulz homs ne se peut par mame
Gueter dune mauuaise femme
Quant il y a son cueur boute
Mains en sont mors en grant vilte
Comment dalida en dormant
A sanson qui laymoit forment
Coppa par faulse trayson
Ses cheueulx quant en son giron
Le fit coucher pour endormir
Dont apres len conuint gemir
Aussi es escrips anciens [1]

[1] Better sense would be given by the singular, *en l'escript ancien*, which was probably changed when *li philistien* was turned into *les philistiens*. This points to some antiquity in the passage. Such changes abound in the printed text.

On lit que les philistiens
Ne pouoient vaincre sanson
Par bataille ne par tenson
Quant sa femme le fit dormir
En son giron si que a loisir
Li coppa trestous ses cheueulx
Dont dommaige sourdit pour eulx
Et fut prins de ses ennemis
De toute sa force desmis
Et luy creuerent les deux yeulx
Dont elle ne valut pas mieulx
l. 9539 B.E. Ainsi sanson qui pas dix hommes
Ne redoubtoit ne que dix pommes
Sil eust ses cheueulx tous euz
Fut par sa femme moult deceuz.[1]

The total number of lines in Folio I, counting in the Verse-Titles, is 22,541; the uneven number being due to the accidental omission of single lines in three places. Adding these, the total intended would be 22,544. The number of lines in the Bibl. Elzev. edition, where the Verse-Titles are also included, is 22,608; or without the added 28 lines at the end (which are not found in the printed texts, or in most MSS.), 22,580; and if we also omit 48 lines of extra or enlarged Verse-Titles,[2] not found in the early printed text, the total is almost the same as in the First Folio, 22,532 as against 22,544. Though this is a somewhat deceptive appearance of conformity, there being many lines and passages not common to both, it seems to show at all events that the text of the first printed edition was derived from a fairly pure, if not early MS., written while there was some sort of standard of length for the poem, and before the wholesale interpolations and additions, introduced especially in the fifteenth century.[3]

[1] "Fu par Dalida deceus" (Méon); *moult* inserted to compensate for loss of a syllable in the pronunciation of *deceus*.

[2] The omission of these, which are all in the G. de Lorris portion of the poem, brings the length of that part in Méon's edition (Bibl. Elzev.) to precisely the same as in the First Folio, viz. 4,154 lines.

[3] Till, however, a critical text appears, it is impossible to say what the length of the original poem was. Méon himself was no doubt influenced in his idea of it by the standard of the printed text.

The First Folio is, on the whole, remarkably free from misprints; the Second shows more. In the Third there are signs of intentional correction of some of those in the First and Second; but others spring up in other places.[1] In three places single lines are omitted accidentally in the First and Second Folios:

1. *Car il convient amour mourir*
9,780 B.E. *Quant amant vuelent seignorir* [omitted].

for which Folio III (Le Roy) supplies the evidently made-up line, *Qui ne la viendra secourir*, adopted by all succeeding editions, and even by Clément Marot.

2. *Qui pour moi est en grant esueil*
11,208 B.E. *Quant el ne vuet ce que ge veil* [omitted].

Folio III (Le Roy) again supplies a makeshift: *Et pour moy souffre grant traueil*, which is adopted by all succeeding, including Clément Marot.

3. l. 16,953 B.E. *Qu'il ot escrites en son livre* [omitted]
Si cum Nature les li livre.

This line is omitted by all succeeding editions, except Vérard's Quarto, which supplies a makeshift, but following instead of preceding the second line of the pair: *Pour conuenir a mieulx dire.*[2] Clément Marot apparently made one of his rare recourses to a MS. authority, as he prints, in the right place: *Qui estoient escriptes en son livre.* In all three cases Molinet follows the MS. reading.

[1] An obvious printer's error of the Second Folio remains uncorrected in the three succeeding. This is the repeating of the last line of "gathering" h, *Comme le racompte boesse* (in the repetition, *boece*), as the first line of "gathering" i. The error remained uncorrected, until the Sixth Folio, by altering the number of lines in a page, changed the position of this line in the column. (The line is the second of a pair interpolated after l. 9,528 B.E.)

[2] Du Fresnoy, 1735, whose text is almost exactly that of Vérard's Quarto, has here supplied the line in its right place thus, *Qu'ils ont escriptes en son livre*, apparently from a MS.; but possibly only a conjectural emendation of Marot's line.

A curious instance of a correction by Fol. III, introducing a misreading, is found after line 20,178, where the three first Folios have a single-line Heading, which in the First and Second is accidentally printed as if it were a line of the poem. This mistake was perceived and corrected by the Third Folio, but the misreading *bailla a genius* is introduced, instead of *habilla genius*. Du Pré (Fol. IV), omitted the Heading altogether, and so do the three remaining Folios, and all the Quartos. Clément Marot had evidently Fol. III before him, and amplifies the single-line Heading into four lines of verse. (See § 104 *suite*, p. 127.)

In line 2,212 we have a case where only Fol. I has the right reading, and one which shows, beyond a doubt, the relations of the first three Folios one to another. The MS. reading as printed by Méon, runs:

Car qui bien entent et esgarde.

Fol. I prints:

Car qui entent bien et regarde.

Fol. II prints *Par* for *Car*;[1] and Fol. III follows, but prints *entes* for *entent*. The Du Pré editor (Fol. IV) apparently found this difficult or unintelligible, and boldly alters the line thus:

Car se lorgueilleux se regarde,

and this is followed by all succeeding editions; till Clément Marot, descending a step further in banality, changed it to:

Et a ce faire bien regarde.

Molinet evidently, as usual, had the MS. reading before him.

In the table of Verse-Titles (p. 101, *et sq.*), are noted several instances where the First Folio, sometimes alone, sometimes followed by one or both the others, has the right reading, which the Paris

[1] Is this a mere misprint, or is *Par* here equivalent to *Por* (*pour*)? (The two words are much confused in MSS., the same abbreviation p doing duty for both.) The modern French rendering in the Bibl. Elzev. edition is, curiously enough,

Pour qui bien entend et regarde.

editions altered. The most important case is in § 53, where the reading *Venus* of the First and Second Folios has been changed into *vertus*; this absurd reading—which makes nonsense—actually subsisting into all the modern texts, including that in the Bibliothèque Elzevirienne. Other instances will be found in § 16, § 47, § 67, § 108. In § 92 the reading of the first three Folios is *six*; but as in the illustrations the number of doves is represented as eight, it was very naturally altered by Du Pré.

The alterations introduced by Du Pré had clearly only one object in view, to make the poem more readable. No glimmering dream of such a notion as a critical text appears to have entered the head of any editor or publisher of the poem. It would be natural to suppose that Du Pré's editor would have had occasional recourse for a reading to the manuscript authority which he must obviously have employed for the interpolation of 104 lines, beginning fol. d viii, col. 2.[1] But, besides the line or two immediately following this interpolation, I have only come across one instance in which he seems possibly to have used it to correct the printed text he was copying. This is line 22,206 *Quil me greueroit moins deux liues*, where the three first Folios had printed *ne* for *me*, and *liures*

[1] Following line 4636, B. E. These interpolated lines occur in all subsequent editions of the original text, but not in the first edition of the Recension of Clément Marot, nor in the third, R, which was printed from it. In the second, however, Q (which is followed also by S) the interpolation is printed almost exactly as it appeared in the last of the Quartos, O, and with practically no "editing," except the correction of *enserre* to *enserrez* in line 59. This certainly looks as if the introduction had been made by the printer or publisher, without any reference to Clément Marot. The special points which show it to have been copied from O are (1) in line 32 *bien en* for *dieu en* (O's exemplar, N, had *dien* only); (2) in line 43 *Damour* for *Samour* (common to both N and O); (3) in line 73 *droit* for *dort*, where O's exemplar, N, had the mere printer's transposition *drot*. The Bibl. Elzev. prints the interpolated lines in a note only. Méon had printed them in the text, but condemned them, as not having found them "dans les plus anciens manuscrits." He has one more line than the early printed editions, following line 7 of the interpolation:

Amors est fors, Amors est dure,

which makes the number of lines uneven.

for *liues*.[1] But this might easily be nothing but a conjecture more felicitous than usual, the rime-word of the preceding line, *riues*, suggesting an obvious correction. He has not corrected the three makeshift lines mentioned above, supplied in three places by the Third Folio; and most of his corrections are clearly his own, a striking instance being in the Verse-Title § 100 (see p. 126).[2]

With these slight exceptions, I have found no signs of recourse to manuscript authority in any of the editions before Marot's. Nor do any of the texts call for much remark. The editor of Vérard's Quarto was plainly a clever man, and his corrections, though without authority, are ingenious and intelligent. But in the six cheap Quartos the readings degenerate in exactness and even grammatical possibility, till in many cases they defy scholarship to give account of. It must be presumed that the poem found readers even in this state; that they obtained some general idea of its drift, and were content with a certain percentage of grammatical expression and clear meaning. And it is a remarkable fact that in spite of the antiquated language, which made Galiot Du Pré lure Clément Marot into revising the text, two editions of the unrevised version were issued after the first appearance of the Recension.[3]

[1] The later editions followed Du Pré, but *liures* springs up again in L M N O; and Clément Marot, with C before him, prints the strange alteration:

Quilz me greueroient moins deux liures.

[2] Since this was in type I have noticed that in the first line of the passage printed on p. 172, where Du Pré departs from the earlier Folios, his reading is the same as Molinet's; and it may therefore be drawn from a MS. of the same type as that followed by the latter. It is possible that close study might bring to light other instances, but they must be rare.

[3] The year beginning at Easter, the Quarto dated 7th February, 1526, is nearly ten months later than the issuing of the *Privilège* to Galiot Du Pré, dated 19th April, 1526, "*apres pasques*." The undated Quarto of Alain Lotrian must be about two years later (see p. 56).

SECTION II.

CLÉMENT MAROT'S RECENSION.

THERE is nothing in Clément Marot's *Prologue* to indicate at what particular date he made this Recension; but it was evidently a bit of task-work, done, as M. Gaston Paris says, very hurriedly, and no doubt to earn money, since in the *Privilège* there is allusion to the expense incurred, *tant à la correction que l'impression dudict livre.* Marot owns in the *Prologue* that he had undertaken the work not of his own accord but at the request of Galiot Du Pré (the publisher); and the words *apres avoir veu sa correction* suggest that the latter had at all events begun such a work himself, which he submitted to the professional man of letters. All this points to the revision having been made immediately before April, 1526, when the *Privilège* was granted; that is at the time when Marot was in prison under a charge of heresy. This lends piquancy to his implied blame of *hereticques* who speak evil of the Virgin; and the sentence may have been introduced as a sort of recantation, or at least as evidence of the writer's being a good Catholic. That he had some eye to the ecclesiastical or religious world appears in his thinking it necessary to make a quasi-apology for the poem, by maintaining that its author had certainly an allegorical intention. He makes no allusion to Molinet's interpretations; but suggests several mystical explanations of the "Rose"

of his own. At the same time he bears witness to the great popularity of this "pleasant book," which he says all *gens d'esprit* keep in the "uppermost nook" of their libraries. (The language used is too straightforward to bear any secondary suggestion besides that of doing honour to the book, tempting as it is to suspect an *équivoque*.) Perhaps because he was under a cloud at the time, Marot's name is nowhere mentioned in the work, and the attribution of this Recension to him, though undoubted, seems to be traditional or inferential.[1]

The text from which he worked was evidently that of the Third Folio, but he must have referred now and again to a manuscript. Thus he has reintroduced the four lines in the description of *Courtoysie*, omitted in the earlier texts.[2] Also in the somewhat confused passage, 4639-4642, B.E., immediately following the place where the Interpolation was introduced by Du Pré, Marot seems to have corrected the text of the earlier Folios by the manuscript reading. On the other hand, of the single lines omitted in three places by Folios I and II, he has only restored one from the manuscript, being contented with Le Roy's makeshift substitutes for the other two. But from his point of view there was little use in restoring manuscript readings. His work is merely a modernization, a rejuvenescence; his aim is simply to provide a text which the public of his own day would read, or at all events would buy. And the performance is rather a sorry one, unworthy as the work of any Poet, quite unworthy of the fame of Clément Marot himself, exaggerated as that fame may seem to us. Throughout, the restorations or alterations show rather the task-work of a practised versifier than the revivifying touch of a living poet in sympathy with a dead poem. However, his efforts gave a new lease of life to the now obsolescent lovers'-classic; and to judge by the number of

[1] Pasquier refers to Marot's having made a Recension, but does not attach the mention to any edition.

[2] See *post*, p. 170.—Evidence of his using Folio III is seen in § 35, § 104 *suite*, etc.; as well as in the fact that his first edition has not the interpolation introduced by Folio IV.

copies still surviving of the four editions of it, there must have been a considerable demand for this Recension during the dozen years from 1526 to 1538.[1]

The later editions of Clément Marot's Recension present no textual variations from the first, though there are small differences such as the correction, or introduction, of misprints; except that both the second and fourth (the two small-8vo editions) contain the Interpolation introduced by Du Pré in the first Paris edition (see p. 155, note 1). It was evidently introduced afresh by the printer, unrevised by Marot or anyone else; and is copied, mistakes and all, with hardly a variation, from Alain Lotrian's edition, which must have appeared just before. No doubt it is also to the printer of Q. (C. M. R. II.) that we must attribute the turning into verse of three Chapter-Headings which had appeared as prose in Clément Marot's first edition: viz., § 1 (restored to its pre-Marotian shape): § 12, which runs,

> Comment Oyseuse ouvrit la porte
> a Lamant, & puis sen deporte

and also a new one, introduced ninety-eight lines after the last-mentioned,

> Comment lamant parle a oyseuse
> Qui luy fut assez gracieuse.

In all these points the fourth edition of Clément Marot's Recension exactly follows the second; while the third, being printed from the first, has neither the Interpolation nor the Verse-Titles.

[1] Pasquier's remarks show that Marot's modernization did not approve itself to the best judgment even in those days. In his *Letters*, first published in 1586, *i.e.*, some fifty or sixty years after this time, he says: "Il n'y a homme docte entre nous . . . qui n'embrasse le Romant de la Rose, lequel à la mienne volonté que par une bigarrure de langage vieux et nouveau, Clément Marot n'eust voulu habiller à la moderne Françoise." *Lettres*, Book II, "à Monsieur Cujas." As Pasquier was only born in 1529, this letter must have been written a considerable time after the publication of the last of the early editions. It shows that the *Roman de la Rose* still had devoted readers, though apparently the number of "hommes doctes" was not large enough to create a demand for new editions after 1538.

SECTION III.

MOLINET'S PROSE VERSION.

THE date of this composition has been universally taken as 1500, and in the two verses which conclude it the author certainly seems to intend this. These two verses, with a rough translation, will be found at the end of this section. They are not of any importance except for the mention of this date; but I have reproduced them so as to show exactly what they do say about it. Did this date, however, really refer to the writing of the book, it would be a most remarkable circumstance that the rendering of the poem had been made from a manuscript, and not from the printed text; and there is in fact conclusive internal evidence that the work must have been composed a whole eighteen years before. And if so the verses can only be taken as a form of the rhymed colophon which was a frequent pleasantry about this date. (See above, p. 94).

In Chapter LXXXV allusion is made to the First Peace of Arras (1435), to the troubles which arose later, and to the Second Peace of Arras (23rd December, 1482), and the betrothal of Marguerite of Austria—then three years of age—to the Dauphin, afterwards Charles VII. In Chapter LXXXVI Louis XI is spoken of as alive, and "gloriously resplendent" after his troubles. As Louis died on 30th August, 1483, this passage at all events—which is

not very far from the end of the work—must have been written between these two events, that is, in the first half of 1483. There is no allusion to any later historical events, such as the annulling of Marguerite's "marriage" in 1491; and the passage (cited in full below, Section VI), in which she is compared to Noah's olive-branch, stands uncorrected, although the "olive-branch" had been restored to its parent stem nine years before the book was printed.

It seems evident then that Molinet's punning conceits of "turning mill to the wind," and "winning the flour from the corn," must be taken as applying to a date long anterior to that which he mentions in connection with these processes; or else explained vaguely to mean that he looked over his earlier writings, and produced this from among them. It seems hardly possible that there was any revision—which would have fitted the metaphor better—or some allusion must have been made in the course of it to the after history of Marguerite, to whom Molinet held the post of librarian.

The date 1500, then, seems necessarily to be that of the publication of the book; and as no earlier edition is known than the undated one of Vérard, we may decide with some certainty that 1500 is the date of that edition.[1]

The person at whose request Molinet undertook this work was Philippe de Clèves, seigneur de Ravestain. In the prologue he is addressed,[2] in highly inflated language, as having seen more fighting than any prince of his own age, and not being contented with warring under the triumphant standard of Mars, as desirous of being "Champion des Dames"[3] under the pleasant guidance of Venus. This, and the words a little further on, *avant que plus avant marchiez ou province d'amoureuse pensee*, might plainly be taken to mean that the person addressed was about to marry. He did not, however, marry till 1487, five years later than the compiling of

[1] See Appendix A.

[2] His name is not there mentioned, but appears in the *Moralité* to Cap. LXXXVI.

[3] The poem of this name was a favourite at this time.

this work, as shown above. It is possible—if we suppose Molinet to have been some years over this work—that the allusion is to Philippe's effort to win Mary of Burgundy, of whom he was one of the six unsuccessful suitors, before, in 1477, she married Maximilian. His eventual wife was the younger daughter of Pierre de Luxembourg, Count de Saint Pol.[1] His father was Adolf, younger brother of John I, Duke of Clèves, and "principal governor" of the young son of Maximilian. He succeeded him in the Seigneury of Ravenstein in 1492, and died in 1528. His name occurs very frequently in Molinet's Chronicles, and De Commines mentions him more than once.[2]

Molinet's prose version has been usually put aside with contempt or ridicule, but this is both unfair and uncritical. The work is twofold—a literal prose rendering of the poem, and an allegorical interpretation or *moralité* of each "chapter."[3] In these interpretations, it is quite true, we usually see Molinet at his worst; the language is artificial and ridiculous, and the allegorizing cheap, far-fetched, and unconvincing. But the rendering of the poem itself is simple and generally close—so much so that it is almost always possible to recognize the reading of the manuscript employed; and though here and there a passage would seem to have baffled him, the translator has usually taken pains to get to the meaning of his author, and his translation may still be read helpfully as a "crib."[4]

The text of the poem which Molinet employed was very certainly not the printed text, but a late manuscript. The evidence of this is abundant. Beside numerous smaller points, there are conspicuous interpolations not found in the printed editions or in

[1] See Molinet, *Chroniques*, Cap. XCII and XCIII.

[2] The account above, where not derived from De Commines or Molinet, is taken from Borheck, "Geschichte des Landes Cleve," 1800, pp. 292-295.

[3] The division into chapters is quite arbitrary, as will be seen by a reference to the Table, Appendix B.

[4] In the Musée Condé there is a MS., of the latter half of the fifteenth century, containing another prose version of the *Roman de la Rose*, different from Molinet's, and with no moralizations.

early manuscripts. In a manuscript of the fifteenth century I have found the original of three of these passages; and as they appear to be so far unprinted, I have given them from this manuscript in Section VI below. Whatever their date, the two longer of them at all events seem certainly earlier than this manuscript; but I have thought it sufficient to give them as they appear in that, without hunting them up in earlier manuscripts, as the purpose is only to give the original of Molinet's version, and his manuscript was probably of much the same date and class as this.

Molinet had almost as great an itch for rhyming as good Dr. Watts; and there is more than one piece of verse, printed as prose, among the *moralités* to the chapters. The two verses, however, at the conclusion are printed as verse. It may be observed that besides the apparent verse-structure of an eight-line stanza, rhyming a, b, a, a, b, b, c, c, there is a secondary verse-structure, equally regular, marked to the ear by rhymes and to the eye by the diagonals which were one of the punctuation-marks of early printing. The rhymes are most ingeniously excellent, as "French" rhymes—the whole final syllable being in most cases identical.

Having undertaken, at the beginning of this Section, to give a rendering of these verses, I found them, when it came to the point, a singularly baffling bit of rubbish; and I was fain to throw myself for help upon the unfailing kindness of M. Paul Meyer, having previously obtained what hints I could from a distinguished lady Romance-scholar in Oxford. They both say, practically, that to find an exact meaning throughout is beyond their power; and M. Meyer regards the verses as an enigma or "logogriphe," suitable rather for those who amuse themselves with such "jeux de société" than for a serious student. I have therefore good excuse for the faults and failures in the version I have attempted.

It must be borne in mind, all through, that the writer was a sort of Euphues playing the fool, and is ready at any moment to sacrifice sense to sound and logic to word-play, as in *aymer* and

armer, *vent* and *convent*. But in the first verse he seems to keep more or less closely to the metaphor of warfare suggested by the word *champions*; and in the second to that of the mill, suggested by his own name, on which he puns flagrantly in the last line. The *double entente* means the twofold nature of his work, the prose-version of the Poem and the "Moralités" to each chapter; and he warns his readers to "neglect the evil" or "throw away the chaff," *i.e.*, to prefer the allegorical meaning to the literal, "which many a fool gapes after," it being, indeed, this popularity of the Poem which caused the need to excuse it in the eyes of the pious-minded by the pretence of allegory.

Vrays champions damours plus fors que fer
Qui triumpher / querez en faulte tente
Se leternel bouton voulez trouuer
Pour vous sauluer/ pensez de bien aymer
Et vous armer/ quant lennemy vous tempte
Je vous presente/ et monstre voye et sente
A double entente/ et touchant cest affaire
Laissiez le mal se visez du bien faire

True champions of love, more stout than steel, who seek in rust-stained (?) mail to triumph, if for your salvation ye will find the Rosebud Everlasting, bethink you to love well and to arm you when the foe tempts you. I offer and display to you the way and pathway in two-fold sense. And as touching this matter I pray you leave the evil and set your aim on well-doing.

Lan quinze cens tournay molin au vent
Et le conuent/ damours ouury ma baille
Chargie de grain sengrenay tellement
Que rudement/ a mon entendement,
Prins du froment/ la fleur que je vous baille
Ruez la paille/ apres qui maint sot baille
A la happaille/ et loings du jardinet
Le monnier doit tenir son molin net.

The year fifteen hundred I turned mill to the wind and the acquaintance of Love. I opened my yard, laden as I was with grain, and so fed the mill-stone, that, unskilfully, to the measure of my wit, I got from the corn the flour I here present you. Throw the chaff—which many a fool gapes after—to the runagates, and away from the garden-plat. It behoves the miller to keep his mill clean.

l. 2. *faulte:* "lames de fer articulées," "jupon de mailles": Godefroy. —— *tente:* ?=teinte (a suggestion of despair, and according to M. Meyer, *à tous points de vue impossible*). M. Meyer himself suggests that *faulte* is a misprint for *faulce*, and that *en faulce tente* means *par des feintes, par ruse.*

l. 8. *se visez:* perhaps more likely "if you set your aim."

l. 10. *le convent damours* may be either the "company," "association" of Love, or possibly the "agreement," "covenant." The choice of the word is plainly due to its rhyming with *vent* rather than to its precise meaning. M. Meyer's suggestion is as follows: "The year 1500 I turned my mill to the wind, and opened my precincts to

the meeting of Love (*viz.* to the lovers, perhaps to the council of Love. At all events I should prefer, *Et el convent*)."

l. 11. *Engrener.* "Mettre du grain dans la trémie du moulin" (mill-hopper), Littré.

l. 15. *happaille=harpaille:* "beggars," "vagabonds," "*canaille.*"

SECTION IV.

PEDIGREE OF THE PRINTED EDITIONS.

THE Pedigree or Descent of the text of all the editions is as follows:

From A sprang B, practically the same text, with no difference but misprints or slight variations of spelling.

From B sprang C, with some of B's misprints distinguishing it from A, but with intentional corrections, such as the restoration of the missing lines. (See p. 153.)

From C sprang D, clearly shown by the change in verse-title § 67, l. 1, where A B read *satourne*, which C changed to *sermone*. This was adopted by D and all subsequent editions.

From D sprang, firstly, E, clearly shown in the verse-title, § 100, l. 2, in which the original reading of A, *Des deux qui* (=*qu'il*) *firent*, and B, *Des deulx quil firent*, had been misprinted by C, *Des de duei quil firent*. From this unintelligible phrase D evolved the grammatical but unmeaning reading, *Des deduitz quilz firent*, which E, offended by the syllable too much in the line, changed to *Des deduitz quon fait*. This one instance proves conclusively that D preceded E, as even supposing the reading of E could have sprung direct from that of C, the reading of D would not have sprung from E.

From D sprang, secondly, H, shown in the same verse-title,

§ 100, where H prints the reading of D, *Des desduitz quilz firent*. But H introduced alterations of its own, not followed in any other editions, e.g., *villenastres* for *villains nastres* in the second passage printed in the Section immediately following (p. 172, l. 7).

From D sprang, thirdly, F, shown by the same Verse-Title, § 100, in which F copies the reading of D exactly, *Des deduitz quilz firent*.

From F sprang G, shown in Verse-Titles, § 47, *les fais escon-ditz*, and § 48, *regarde* (for *recorde*).

From G sprang I, shown by the omission of l. 895 (B.E.), *Amourettes tant est propice*,[1] which had accidentally dropped out in G at the turn of a column.

From I sprang K, shown in Verse-Title § 47, l. 4, where I accidentally omitted *s*, and printed *tou*; K mistook the omitted letter, and printed *tout*.

From K sprang L, shown in Verse-Title, § 47, l. 3, *tous se ditz*, and l. 4, *tout les faitz esconditz*.

From L sprang M, shown in omission of l. 18, *Que songe soit senefiance*.

From M sprang N, shown in the addition to the title, *aultrement dit le songe vergier*.

From N sprang O, shown in § 47, l. 3, *present* (N *prisent*, previously *prise*). See also p. 56 *antea*.

Clément Marot, P, had before him the Le Roy Folio, C. (See above, p. 158).

Q followed P, but introduced the Du Pré Interpolation from O (see p. 155, note). R also derives from P, and not from the intermediate edition Q. This is shown, *e.g.*, in the *Preambule*, l. 17, where P and R have *pueril entendement*, while Q has *petit entendement*; but more conspicuously by the total omission of 157 lines of text, corresponding exactly to a whole leaf of P (fol. xcviii).

[1] This is the reading of the printed editions. Méon (B. E.) has *Amoretes à sa devise*.

S derives from Q, having *petit entendement*, and containing the lines omitted in R, as well as the Interpolation.

Molinet worked entirely from a manuscript, and not from any of the printed editions. I have given in Appendix A the reasons for placing Vérard's edition, X, first. Balsarin's, Y, derives from it, with corrections. And the last, Z, also derives from X, and not from the intermediate edition, Y. This is shown in many places; among other evidences is the appearance in Z of the words *de motz multiplication*, omitted in Balsarin (see p. 196, note).

SECTION V.

TWO PASSAGES IN PARALLEL TEXTS FROM:

1. MÉON (B.E.).
2. FOLIO I (WITH VARIANTS FROM ALL THE OTHER EARLY EDITIONS).
3. CLÉMENT MAROT'S RECENSION.
4. MOLINET'S PROSE VERSION.

(I.)

Méon (Bibl. Elzev., I, p. 14).		Folio I.
COUVOITISE.		Couuoitise.
l. 179. Après fu painte Coveitise :		a. 4. col. 1. Apres fut painte couuoitise
C'est cele qui les gens atise		Cest cele qui les gens atise
De prendre et de noient donner,		De prendre ⁊ de riens donner
Et les grans avoirs aüner,		Et des grans auoir auner
C'est cele qui fait a usure	5	Cest celle qui baille a usure
Prester mains por la grant ardure		Et preste par la grant ardure
D'avoir conquerre et assembler.		Dauoir conquerre ⁊ arrabler
C'est cele qui semont d'embler		Cest celle qui semont dembler
Les larrons et les ribaudiaus ;		
Si est grans péchiés et grans diaus	10	
Qu'en la fin en estuet mains pendre.		
C'est cele qui fait l'autrui prendre,		
Rober, tolir et bareter,		Rober tollir et barater
Et bescochier et mesconter ;		Et par faulsete mesconter
C'est cele qui les trichéors	15	Cest celle aussi qui les tricheurs
Fait tous et les faus pledéors,		Fait et cause les barateurs
Qui maintes fois par lor faveles		Qui maintes fois par leurs flauelles
Ont as valés et as puceles		Ont aux varletz et aux pucelles
Lor droites herites toluës.		Leurs droites heritez tollues
Recorbillies et croçuës	20	Car moult croubes et moult crochues
Avoit les mains icele ymage ;		Auoit les mains ycelle ymage
Ce fu drois : car toz jors esrage		Il est droit que tousiours enrage
Coveitise de l'autrui prendre.		Couuoitise de lautruy prendre
Coveitise ne set entendre		Couuoitise ne scet entendre
A riens qu'à l'autrui acrochier ;	25	Fors que lautruy tout acrochier
Coveitise a l'autrui trop chier.		Couuoitise a lautruy trop chier.

l. 1. Tout aupres estoit, D, and all succeeding: Tou, L: estoyt, M: couuoytise, C D F G H, couuoityse, I. l. 2. celle, in all but A; q̃ les gẽs atyse, I. l. 3. deriens, F. l. 4. a mener, C: auoirs amener, D, and all succeeding. l. 6. gront H: ardeure F G I. l. 7. Dauoir/, H: Douoir, L M. l. 8. omitted in D and all succeeding: dambler, B C. ll. 9-12. omitted in all. l. 13. Robber, K, Robbe, L M N O: tolir, C: barrater, L M N. l. 14. faulcete, C G I K L M N O: par sa faulsete, H: mescompter, H K L M N O. l. 15. elle, N O: trecheurs, B. l. 16. Faict, O: des, C [perhaps B, my copy wormed]. l. 17. maintesfois (one word) B, and all succeeding, mainteffois G: flauellez, B. l. 18. varlets, C. l. 19. droitz et h., D, and all succeeding. l. 20. mõlt, C: croubez, B, courtes, D, and all succeeding: mõlt, C K L M: crochuez, B, crossues, D, and all succeeding. l. 21. icelle, E G I K L M N O: ymaige, M N O. l. 22. enraige, G I K L M N O. l. 23. Couuoytise, B C D F H, Couuoityse, I: laultruy, C D F G I. l. 24. Couuoytise, B C D E F H, Couuoityse I: scayt, H. l. 25. laultruy, B C D F G I: trop (for tout), all but A: acrocher, L M N O. l. 26. Couuoytise, B C D F G H, Couuoityse, I: laultruy, B C D F G I.

∴ A few variations in the contractions have been disregarded; and also punctuation marks except that in l. 7.

(I.)

Clément Marot, 1526.

Couuoytise.

f. ii. col. 3. Apres fut paincte couuoitise
Cest celle qui les gens attise
De prendre et de riens donner
Et les grans tresors amener
Cest celle qui fait a usure
Prester pour la tresgrant ardure
Dauoir/ conquerre et assembler
Cest celle qui semont dembler
Les larrons plains de meschant vueil
Cest grant peche/ mais cest grant dueil
A la fin quant il les fault pandre
Cest celle qui fait lautruy prendre
Jentens prendre sans achepter
Qui fait tricher et crocheter
Cest celle qui les desuoyeurs
Fait tous et les faulx plaidoyeurs
Qui maintes foys par leurs cautelles
Ostent aux varletz et pucelles
Leurs droitz et leurs rentes escheuz
Courbes/ courtes et moult crocheuz
Auoit les mains icelle ymage
Cest bien painct/ car tousiours enrage
Couuoytise de lautruy prendre
Couuoytise ne scait entendre
Fors de lautruy tout acrocher
Couuoytise a lautruy trop cher.

l. 1. couuoytise, QS. l. 3. riens ne donner, QS. l. 11. pendre, R. l. 22. Bien est painct, QS.

Molinet (Vérard).

f. v. col. 1. Couuoitise qui les gens attise de prendre/ de point donner et damer grans tresors fut apres painte. Cest celle qui fait prester a usure par grant ardure de conquerre et damasser auoir/ les larrons et les ribaudeaulx semont elle dembler. Si leur fait commettre de grans pechez et de grans maulx/ tellement que plusieurs en conuient pendre en fin. Cest celle qui fait prendre lautruy/ rober/ tollir et mesconter/ tellement que par elle ne peut on auoir pris ne loenge. Cest celle qui fait les playdoyeurs estre plains de faulsetez et de tricheries/ lesquelz par leurs cautelles ont plusieurs fois tollu les drois heritaiges des varletz et des pucelles. Ceste ymaige auoit les mains crocheues et recourbelees par droicte raison/ car couuoitise enraige tousiours de prendre lautry. Si ne veult a quelque rien entendre fors a crocher et a gripper lauoir dautruy quelle a moult chier.

l. 1. Cõuoitise, Y. l. 2. danner/ 7 demer, Z. l. 8. de si grans, Y. l. 9. en la fin, Y. l. 12. louẽge, Z. l. 13. playdoeurs, Y. l. 14. faulcetez, Z. l. 15. foys, droitz, Z. l. 16. heritages, Y. l. 18. recourbelee, Z: droite, Y. l. 19. tousiousiours, Z. l. 20. lautruy, Y Z. l. 21. croher 7 agripper, Y.

∴ In the extracts from Marot and Molinet a few purely typographical variations, chiefly in the contractions (which are here expanded), have been disregarded as of no importance.

(2.)

Méon (Bibl. Elzev., II, p. 76).		Folio I: f_8, col. 4.
l. 5485 Car tant cum Avarice put		Car tant comme auarice put
A Diex qui de ses biens reput		Au dien qui de ses biens reput
Le monde, quant il l'ot forgié		Le monde quant il leust forgie
(Ce ne t'a nus apris fors gié),		Ce ne ta nul apris fors ie
Tant li est Largesce plesant,	5	Tant luy est largesse puissant
La cortoise, la bienfesant.		La courtoisse la bien faisant
Diex het avers les vilains nastres,		Dieu hait auers les villain nascres
Et les dampne comme idolastres:		Et les tient tous pour ydolatres
Les chetis sers maléurés,		Les chetifz folz desmesurez
Paoreus, et desmesurés,	10	Paoureux couars et maleurez
Qui cuident, et por voir le dient,		Si cuident et pour tout vray dient
Qu'il as richeces ne se lient,		Quilz aux richesses ne se lyent
Fors que por estre en séurté,		Fors que pour estre en grant seurte
Et por vivre en benéurté.		Aussi pour viure en bieneurte
Hé! douces richeces mortex,	15	Ha doulces richesses mortelles
Dites donc, estes-vous or tex		Dites dont saillites vous telles
Que vous faciés benéurées		Que vous faciez bieneurees
Gens qui si vous ont emmurées?		Les gens qui vous ont emmurees
Car quant plus vous assembleront,		Car tant plus vous assembleront
Et plus de paor trembleront.	20	Et plus de grāt paour trembleront
Et comment est en bon éur		Et comment seroit en bon eur
Hons qui n'est en estat séur?		Homme qui nest en estat seur
Benéurté donc li saudroit,		Bieneurte donc luy fauldroit
Puis que séurté li faudroit.	24	Puis que seurte luy deffauldroit.

l. 1. Car toute auarice si put, D, and all succeeding. l. 2. dien, A: the rest, dieu. qui de se a biens, B, qui des biens, F, qui de grans biens, G I K L M N O. l. 3. il eust, B C, il eut forge, D, and all succeeding. l. 4. Ne, G I K L M N O: aprins, C L M N O. l. 5 (last word) plaisant, G I K L M N O. l. 6. courtoise, B C D G H I, courtoyse, K, courtoisie, E F, courtoysie, L M N O. l. 7. hayt, G I: auiers, E: villaint, B, villais, C, villains nastres, D E G I K L M O, villains naistres, F, villains nostres, N, villenastres, H. l. 8. Et tient, F: ydolastres, G I K L M N O. l. 9. chetif, B, desmesures, B F G I. l. 10. maleures, G, malheurez, H K L M N O, malheures, I, maleureus, F. l. 11. cuydent, K L M N O: par (for pour), C. l. 12. lient, all except A H: le (for se), N O. l. 13. gant (for grant), L. l. 14. bieneurete, I K L M N O. l. 15. ricgesses, G. l. 16. Dictes, H, Dictes dou saillistes, G I K L O, Dictes dos sallistes, M N. l. 17. facies, E F G H I K L. l. 19. assambleront, B. l. 20. trambleront, B C, tembleront, D F. l. 21. seroyt, B, seroie, F. l. 23. Bieneurete, D E F H I K L M, Bienneurete, G, Bieneuree, N O. l. 24. seurete, I: defauldroit, G.

∴ A few variations in the contractions have been disregarded, and also punctuation marks.

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l. 2. *dien: n* for *u*, perhaps a sign of early date and direct printing from MS. In A *jennesse* is often printed for *jeunesse*. l. 6. The reading *courtoisie* (*courtoysie*), found in six editions, is, no doubt, not a confusion with the noun, but a sign that the adjective was sometimes pronounced *courtoije*. l. 7. *nascres: c* for *t*. The remark in the note to line 2 applies here also.—The readings *villain* of A and *villaint* of B suggest the influence—which seems inevitable—of the word *villenastres* ("infamous," "ignoble") upon the common phrase, *villains nastres* (*nastres* = "covetous," "low," "wicked"). Vérard's Quarto deliberately changes the reading to the single word.

(2.)

CLÉMENT MAROT, 1526.

Ft. xxxv. col. 1. Car tant comme auarice peult
Au dieu qui de ses biens repeut
Le monde quant y leut forge
Ce ne ta nul aprins fors ie
Tant luy est largesse puissant
Et courtoisie bien faisant.
Dieu hayt auers et vilains natres
Et les tient tous pour ydolatres
Poures chetifz desmesurez
Paoureux couars et malheurez
Qui cuident et pour tout vray dient
Quaux richesses point ne se lient
Fors que pour estre en grant seurte
Et viure aussi en bieneurte.
¶ Ha doulces richesses mortelles
Dictes dou saillistes vous telles
Que vous faictes les bieneurees
Gens qui vous ont trop enfermees/
Qui tant plus vous assembleront/
Et tant plus de peur trembleront/
Mais comment seroit en bon heur
Homme qui nest en estat seur/
Bieneurete dont luy fauldroit
Puis que seurte luy deffauldroit.

l. 1. peut, Q S. l. 3. il leut, R. l. 6. courtoysie, Q S. l. 11. cuydent, Q S. l. 12. Quaulx, R.

MOLINET (VÉRARD).

Ft. xli. col. 3. Car toute auarice put deuant dieu qui repeut le monde quant il leut forgie tant luy estoit liberalite courtoise et plaisant. Dieu hait auers et villains et les tient pour ydolatres. Telz chetifz desmesurez folz/ paoureux couars et maleurez cuydent et dient quilz ne se lient aux richesses fors que pour estre en seurete et en bienneurete viure. Ha doulces richesses mortelles dont estes vous saillies qui bien heurees faictes les gens qui emmurees vous ont. Certes tat plus en assembleront tant plus trembleront de grant paour. Mais visons comment cellui qui nest en seur estat pourroit estre bien heure. Puis que bieneurete luy de fauldroit si feroit seurete/

l. 1. peult, Y Z. l. 2. repeult, Z: l. 2. leur (for leut), Y. l. 5. le tiens, Y. l. 9. bienheurete, Z. l. 11. qui, om. Z. l. 12. tant, Y Z. l. 14. celluy, Y Z. l. 16. bienheurete, Z: defauldroit, Y, deffauldroit, Z.

∴ In the extracts from Marot and Molinet a few purely typographical variations, chiefly in the contractions (which are here expanded), have been disregarded as of no importance.

SECTION VI.

INTERPOLATIONS IN THE MANUSCRIPT FOLLOWED BY MOLINET.

THE manuscript followed by Molinet had considerable interpolations in the text, though not the interpolation of 104 lines first printed in Du Pré's edition (see p. 155, and note). The following are the most important interpolated passages that I have noted; they are all in the first part of the poem, by G. de Lorris.

I. In Cap. ii. the list of Figures on the wall is preceded by a description of one not found in the original poem, *Orgueil.*

II. In Cap. iv. is interpolated a long description of the five evil arrows of Love, where in the original the author says he purposely defers the description till later:

> Ains vous dirai que tout ce monte
> Ainçois que je fine mon conte.[1]

III. In Cap. v. in the description of the Lady Beauty, a longer passage takes the place of the last twenty-two lines.

[1] This promise, which G. de Lorris did not live to fulfil, and which J. de Meun in his continuation does not redeem, incidentally furnishes an argument against the authenticity, otherwise improbable, of the eighty lines which in some manuscripts conclude the part of G. de Lorris, and pretend to be the winding-up of the whole poem. See Bibl., Elzev. ed., vol. i, p. 272 *et seq.*

IV. In Cap. xv. all but a few lines at the beginning is composed of a long interpolation, describing the four guerdons or payments of Love.

Of this last I have not come across the original verses in any MS., but of the first three interpolations I have transcribed the corresponding lines from a manuscript of the fifteenth century in my own possession. The two longer are, however, evidently of earlier date, perhaps not much later than the poem.

I. Between ll. 148-149 (Bibl. Elzev.):

Premierement y estoit orgueil.

Orgueil, qui porte la baniere
De tous maulx, fu en la maisiere
Pourtrais tout primerainement.
Si vous di bien certainement,
Selon ce que veoir en peu,
Des autres lui estoit bien peu;
Ne les prisoit pas deux festuz.
Bien estoit chauciez et vestuz,
Et beaux blans gans es mains auoit.
Mont bien deduire se sauoit.
Tout se deteurtoit par cointise,
L'une janbe auant l'autre mise,
Et du pie de trauers passoit;
Tout l'ordre daler trespassoit.

[In Molinet the description is continued for the equivalent of another six or eight lines.]

l. 6. *Estre de:* "*Importer*" (Godefroy); Molinet, *ne chaloit gueres des autres.* l. 10. *Mont* (sic) = *Moult.* l. 11. *deteurtoit:* Molinet, *destordoit.*

II. (Displacing ll. 1004-1112, Bibl. Elzev.—In Molinet the preceding five lines, 999 *et sq.*, are also omitted.) In another manuscript, also of the fifteenth century, I have found this passage placed separately at the end of the work, with no indication of where it was to be inserted. There it begins with a line,

Ces cinq flesches sont d'un affaire,

which is only a slight alteration of line 998. This, however, is the second line of a couplet in the original; and as Molinet brings in both the rhyme words, *affaire* (of the interpolation) and *maniere* (of

the original), one may conjecture that in his copy this inconvenience had been rectified by an alteration or addition. I have placed all but quite unimportant variants from this manuscript (B) in the foot-notes. It will be observed that they often give the correct reading, where the first MS. has blundered. I have noted such cases, where important, with a *. There are no headings in this second MS.

l. 1003 *Il deuoit bien telz fleches traire.*
Maiz plus pouoient bien mesfaire
Les trois premieres, ce sachiez,
A cuer qui d'elles fust bleciez
Que ne feissent les deuz derraines,
Pour ce que les troiz primeraines
Lui sont prez du cuer, ce croiez,
S'en est de mal plus aspoiez.

De troiz des (des) fleches villaines.
Orgueil et felonnie et honte
Reprouuees sont, qui droit compte,
Droitement a amour contraire;
*D'amour ne peut nulli attraire
A lui, puiz qu'a le fer au cuer
De ces troiz fleches, a nul feur;
Car amour est de tel nature
Qu'elle n'a d'estre seule cure,
*Ains desire adez compaigne,
Et vers son pareil s'umilie.
Maiz le cuer qui d'orgueil est plains,
Il ne saroit estre compains;
Tousiours se vuelt aseigneurir;
De tous se veult faire seruir.
Li cuers en qui orgueil habite
A si humilite despite

---

ll. 1, 2. B., *Ces v flesches sont d'un affaire, Mais elles font plus de mal traire.* ll. 3, 4, transposed in B. l. 4. B., *Au: est blechiez.* l. 5. B., *font* (probably *derraines* was in the original trisyllabic, *daaraines*). l. 6. B., *p̃meraines.* ll. 7, 8, are lacking in B., as also in Molinet. l. 8. *aspoiez* probably = *asproiez*, a word used in *R. de la R.*, *e.g.*, l. 1517. l. 9. B., *Orgueil felonnie.* l. 10. B., *cõte.* l. 11. B., *amours.* l. 12. B., *N'amours n'en puet nullui atraire.* l. 13. B., *A li pour q̃'ait: ou* l. 14. B., *fuer* (cf. *R. de la R.*, l. 319). l. 15. B., *amours.* l. 17. B., *compaignie.* l. 18. B., *Enuers.* l. 19. B., *om. le: s'est espains.* l. 20. B., *scaroit.* l. 21. B., *aseignourir.* l. 23. B., *cuer.*

*Qu'i l'a du tout boutee arriere.
Ce n'yert ja en nulle maniere
Que cuer puist bonne amour suir
*Qui humilite vuelt suir;
Car orgueil et humilitez
Ce sont deuz contrarietez.
Que felonnie soit contraire
A amour tel prouue en veul faire.

Ci parle l'acteur d'amour naturele.

Amour si est une aliance
Par quoy chascun a ordonnance
D'auoir a toute creature
Paix et concorde par nature.
Maiz le cuer qui a hebergie
En lui rencune et felonnie,
Ne tient pas cest ordonnement;
Car il ne pourroit nullement
Aduenir, ce dient li maistre,
Deuz contraires en un point estre.
Si nous dit en une escripture
*Tulles, qu'i n'est si grant laidure
Com d'auoir a cellui bataille
Dont tu as este bien sans faille.
Cil qui de son ami se penne
Courcier, fait chose trop vilaine.
D'autre part vous sauez asses
*Que vray cuer que n'est onc lassez,
Puis qu'amour le tient en sa cage,
De descouurir tout son courage,
Quant il peut vray ami trouuer.
Maiz qui de honte reprouuer
*Et coustumiers, et qui s'attire
Souuent a vilanie dire,
Je ne puiz mie bien sauoir

---

l. 25. B., *qu'il l'a.* l. 26. B., *n'iert.* l. 27. B., *seruir.* l. 28. B., *fuir.* l. 29. B., *Et.* l. 31. B., *sont.* l. 32. B., *preuue.* l. 37. B., *li cuers: herbergie.* l. 38. B., *li rancune.* l. 40. B., *Qu'on ne voit pas legierement.* l. 41. B., *se: mestre.* l. 42. B. (last word), *mettre.* l. 43. B., *dist.* l. 44. B., *qu'il.* l. 46. B., *De qui t'as bien este.* l. 47. B., *Cilz: paine.* l. 48. B., *Courroucer: trop*, om. l. 50. B., *vrais cuers n'est onques.* l. 51. B., *qu'amours.* l. 53. B., *puet.* l. 54. B., *que* (for *qui*). l. 55. B., *Est: qu'il.* l. 56. B., *vilonnie.*

Comment puist bonne amour auoir.
Salemons dit qu'amiz couuient
Partir lors dont tel preuue vient.
Qui vne pierre geteroit
Entre oyseaulx, seurer les feroit.
Tout aussi escripture ensaigne
*Que sil qui son ami desdaigne,
Il fait d'amiste desseurance,
D'amour aussi se desauence;
Et bien la doit auoir perdue
Qui les secrez d'autruy desnue.
Trop est plain de mauuaises teches
Qui est blecie de ces troiz fleches.

Des deuz derrenieres fleches.

Les autres deux sont d'autre affaire,
Car tout facent elles retraire
Le cuer d'amour et despointier.
C'est ou pour autrui acointier,
Ou pour faire du tout seurance,
Quant on a aucune esperance
De ce a quoy on veult attaindre.
Desirier, qui ne se peut faindre,
*Tant adez et melencolie,
Qu'il puist, soit sauoir soit folie,
A ce qu'il desire venir.
Maiz quant tost n'y peut aduenir,
Dont naist ou cuer une pensee,
Auec la quelle est tost entree
La fleche de desesperance,
Qui tolt au cuer perseuerance
Par un peu de pensee vaine.

---

l. 59. B., *Salomon.* l. 60. B., *la ou repreuue.* l. 61. B., *jetteroit.* l. 62. *seurer*, i.e., *sevrer*, "separate"; B., *partir*; Molinet, *serrer ensemble* (!). l. 63. B., *l'escripture.* l. 64. B., *cil.* l. 65. B., *d'amistie.* l. 67. B., *le.* l. 69. B. inserts *par* after *trop: males tesches.* l. 70. B., *blechiez.* l. 74. B., *par.* l. 75. B., *par.* For ll. 74-77 Molinet gives: *tant pour faire nouvelles accointance* (sic X, *accointances*, Y, Z), *que destre asseure de ce a quoy on a esperance de attaindre*, a different reading, or perhaps only a misunderstanding of *seurance* ("separation"). l. 77. B., *tend ataindre.* l. 78. B., *puet.* l. 79. B., *Tout ades si tent ɔ colie* (see Godefroy, s.v. *coloier*, especially the third citation, from the *Vers de la mort*). l. 80. B., *soit ou sens ou folie.* l. 83. B., *au.* l. 84. B., *alee* (last word). l. 87. B., *ung poi.*

Quant cil pense qu'il part sa paine,
*Et qu'il a serui sans pardon,
*Onquez n'eut point de garredon
De ce quil a long temps ame;
Itel cuer a ja entame
Desesperance, et le contraint
A ce que d'amer se retraint.
De la fleche nouuau penser
Vous vueil cy dire mon penser.
Pource que prouffiz et plaisance
*Et deliz si sont attraiance
De cuers a amour par nature,
Peut il estre par auenture,
Que quant on a s'entente mise
A auoir aucune acointise,
Ou pour plaisance, ou pour prouffit,
Ou pour aucun autre delit,
Et trop fait longue demouree
*La fin a quoy on tant et bee,
Le cuer qui met tout son desir
A ce qu'il desire saisir,
Quant il trouue aucune acointance
De qui il a mieuldre esperance
De tout son desirier auoir,
Lors pense et met tout son sauoir
A ce qu'en ceste amour s'embate,
Et de tel amour se departe.
Lors tout errant le fiert et blesce
Le fer de la cinquiesme flesche,
Qu'on appelle nouueau penser.
Et qui bien y vouldra penser,

---

l. 88. B., *pert.* l. 89. B., *ait serui en pardon, i.e.*, "gratis," "without reward." Molinet gives no equivalent for this line. l. 90. B., *N'onques n'ot: guerredon.* l. 92. *Itel*, perhaps *I tel = Un tel*; B., *Ung tel.* l. 93. B., *constraint.* l. 94. B., *refraint.* l. 95. No mark of new paragraph in either manuscript. l. 97. B., *prouffit.* l. 98. B., *delit si font.* l. 99. B., *cuer a amours.* l. 100. B., *puet.* l. 101. B., *Et quant.* l. 103. B., *Ou par plaisance.* l. 106. B., *tent.* l. 107. B., *Li cuer.* l. 108. B., *venir.* ll. 109-112. Molinet apparently has nothing for these four lines, except the phrase *Lors pense a toute diligence;* and the next line in his copy, 113, seems to have differed from the line here. l. 109. B., *treuue.* l. 110. B., *mendre.* l. 112. B. leaves this line blank. l. 114. B., *Et que de laultre se departe.* l. 115. B., *Et tout.* l. 116. B., *Li fers de le v^e.*

Auquez verra appertement
Qu'il ne se peut plus bellement
Ne plus trestost partir d'amours
Que par auoir pensee aillours,
Car li uns pensers l'autre esloigne,
Et l'escripture nous tesmoigne
Que li uns cloux l'autre hors boute.
Car quant cuer un peu se desroute
De penser a ce qu'il souloit,
Et nouuelles amours concoit,
Iceste nouuelle pensee,
S'elle est en cuer bien asserree,
Tant com dedens le cuer sera,
L'autre amour tost hors boutera.
Par ce peut on auquez prouuer
Qu'on ne peut en nul cuer trouuer
*Qu'il se puisse tout, se me semble,
Donner en plusieurs lieux ensemble.
Car amour est une pensee
Par plaisance ens ou cuer boutee,
Et cuer ades plus pensera
A ce que il plus amera;
Et qui veult sa pensee mettre
En plusieurs lieux, selon la letre,
Peu en aura en chascun lieu;
Tel cuer sont apelle court lieu,
Qui en un lieu pas ne demeurent,
Maiz on mieulx cuident auoir queurent.

Ci parle encores l'acteur de toutes les dix fleches.

Des dix fleches vous ay compte
Vn peu, pour cause de briete,

---

l. 120. B., *Qu'on: puet.* l. 121. B., *Ne plustost departir.* l. 123. B., *li ung penser: eslõgne.* l. 124. B., *Et li escripture tesmongne.* l. 125. B., *li ung clou.* l. 126. B., *Que quant ung pense se.* l. 127. B., *soloit.* l. 128. B., *conchoit.* l. 130. B., *ou cuer: enserree.* l. 132. B., om. *tost: hors en.* l. 133. B., *puet.* l. 134. B., *puet.* l. 135. B., *Qui se. . . ce me.* l. 136. B., *En pluiseurs lieux donner.* ll. 137-140. Molinet has nothing equivalent to these four lines. l. 137. B., *amours.* l. 138. B., *en son cuer entree.* l. 139. B., *cuers.* l. 140. B., *plus il.* l. 142. B., *pluiseurs.* l. 143. B., *Petit en a en aulcun lieu.* l. 144. B., *courlieu* (see Godefroy and Littré for this interesting word; neither, however, mentions this use of it). l. 145. B., *ung: point ne.* l. 146. *on* sic, but = *ou* as B. l. 148. B. leaves this line blank.

Dont les cinq premieres nommees,
Qui si bien estoient dorees,
Ne font se non amour attraire.
Troiz des autres la font retraire,
Combien qu'el ait tresgrant este,
Tant sont blecie et tempeste
Li cuer qu'amour a entamez,
Que ja n'en iert uns bien amez.
Les deux autres n'ont pas tel vice,
Car il n'y a autre malice
Fors qu'elz font les cuers repentir
D'amer, par faulte de souffrir;
Ainsi tolent perseuerance,
Sans qui nulle oeure n'a vaillance,
Ne n'yert ja jugee pour bonne;
Car la fin l'oeure adez couronne.
Assez pourroit on cy sus dire.
Mais bien est temps que je m'atire
Pour reuenir *a ma parole*
Des nobles gens de la carole.

[The next two lines in B. E. are omitted in this MS. and in Molinet.]

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ll. 151-153. B., *Ne font fors les amours atraire, Les aultres trois les font retraire, Com grans qu'elles aient este.* l. 155. B., *Li cuer qui les ont entamez*; Molinet evidently read the same. l. 156. B., *ung.* l. 157. B., *aultres deux.* l. 159. B., *Qu'elles font.* l. 161. B., *tollent.* l. 162. B., *euure.* l. 163. B., *jugie.* l. 164. B., *Car li fins muet* (*uet*, faint as if erased; in margin a word, ? *meme*) *l'euure.*

This interpolation has considerable interest from being evidently of some antiquity. This is seen in the remains of declension subsisting even in the fifteenth century MSS.: by *el, elz*, for *elle, elles; iert* for *sera*, etc. There is more "style" in it than in the work of a mere hack versifier, and some of the phrases, such as *asproiez* (l. 8) and *a nul fuer* (l. 14) are found in G. de Lorris' own work. Compare also the phrase *vuelt aseigneurir* (l. 21) with *vuelent seignorir* (B. E. 9780).

The next interpolation follows after a very few lines:

III. (In place of ll. 1023-1044 Bibl. Elzev.: *El ne fu oscure, ne brune, . . . Grassete et gresle, gente et jointe*).

En lui eut maintes bonnes teches,
Si com il paroit par semblance,
Maiz li plus parant yert plaisance

De corps, de facon et de vis.
De sa beaulte tant vous deuiz,
Que je ne me remenbre mie,
Qu'onquez maiz en jour de ma vie
J'eusse veu femme sy tresbelle.
Elle fu jenne damoiselle,
S'auoit robe d'autel samiz
Com estoit vestus ses amiz;
Moult fu noblement acesmee,
Et d'un beau fil d'or galonnee.
El eut une hune de soie
Si dougee que je cuidoie
Que si cheueul fussent tout nu.
Vn chapelet a or batu,
Qui moult estoit beaulx et joliz,
Pourtoit ses chiefz blons et poliz;
Et pardessuz eut desplie
Vn volet noble et delie,
Et miz sur son chief a espars,
Si com veoit de toutes pars
La grant beaulte de son viaire.
Je me merueil comment sceut faire
Nature femme si plaisans.
Le chief eut blons et reluisans;
Les oreilles eut petitetes,
Rondes et netes et blanchetes;
Le col grasset, blanc par nature,
Roploiant et groz par mesure;
Beau front plain, sans fronce et sans tache;
Tenure et doulcete auoit la face;
Blanche com liz est sa messelle,
Vermeille com rose nouuelle;
De caroler fu eschauffee,
S'auoit une plaisant meslee

---

l. 8. *jenne*, so plainly (see p. 124, note 1). In common words, e.g., *moult*, this copyist takes less pains to distinguish *n* and *u*. l. 13. Molinet prints *hune* also. Godefroy s.v., *huve*, "sorte de coiffure," "ornement de tête," quotes a passage from the same author's *Chronicles*, where the word is also printed *hune*. l. 14. *dougee*; v. Godefroy s.v., *delgié*. l. 22. *com*, sic, but read *c'on = qu'on*. l. 30. *Roploiant*, sic, with a stroke over *p*; Molinet, *reployant*. (In this manuscript o is sometimes written for e; see below, l. 77.) l. 32. *Tenure*, i.e., *Tenvre*, "small," "fine"; v. Godefroy s.v., *Tenve*; Molinet, *tendre*. l. 33. *Est* sic, but read *ert*.

Du blanc auecques le vermeil.
Maiz d'une chose me merueil,
Dont tant bien se sauoit garder
Qu'onc ne la peu tant regarder,
Combien que m'entente y meisse,
Qu'en moy regardant la veisse.
Se mon oeil fust vers lui tournez,
Tost eust ses regars destournez;
Et lors que mes yeulx destournoie,
Errant sur moy ses yeulx auoie,
Qu'el auoit groz, vers et rians,
Secz et aguz et attraians,
Amoureux, gaiz, plains de plaisance,
Et pour plus tost faire attraiance
De cuers, et pour plus dommager,
Cloans et ouuans de legier.
Les sourcilz out haulx et voultiz,
Bassez de poil, brunez, traitiz,
L'un vers l'autre un petit clinez.
Tant lui auoient bien linez,
Qu'el auoit droit et bien naissant;
En l'entroeil un petit baissant
Par ou ses beaulx frons descendoit,
Et en aualant s'extendoit
Jusquez au nez, sicomme cilz
Qui desseuroit les deux surcilz,
Si bel et si auenaument,
Que ce sembloit tout visaument
Que ce fust vne pourtraiture,
Tant estoit de belle faicture.
Entre le nez et la bouchette
Eut une petite fossete
Qui sur la leure s'en venoit
Et moult tresbien lui auenoit.
Rouuellete et riant bouchete;
A chascun lez une fossete
Eut en la maisselle empraintee,
Et quant arriere estoit tournee,

---

l. 52. *ouuans* sic; Molinet, *ouurans*. l. 56. MS., *bñ linez;* ? read *avenoit bien li nez* (cf. l. 70 *infra*); Molinet renders this and the next line, *Le nez a lauenant droit et bien naissant*. l. 71. *Rouuellete*, (not in Godefroy) dimin. of *rovel*, "red." ll. 70-76. Molinet is rather skimpy here, but apparently renders l. 74: *Et quant elle ryoit*.

Adont ses fossetes paroient
Bassetes, qui moult lui seoient.
Dens menuz, sorez, nez et blans;
Leures bassetes et joignans;
Mieulx souhaitier ne pourroit on.
Un petit fourchie le menton;
Le goitroncelet soubz leuant,
Crasset et blanc, et pardeuant
Vn peu reploiant par plaisance.
La gorge, qu'el eut clere et blanche,
Pouoit on veoir tout aplain.
Elle n'eut pas le sain trop plain,
Ains auoit unes mameletes
Roides, poignans et petitetes;
Si n'estoient pas si petites
Que son sain en fust du tout quittes,
Car, selon ce que veoir peu,
Elles faisoient un bien peu
Son sain soubz leuer et bocier,
Si qu'il couuenoit reploier
Sa robe en une valeete,
Qui descendoit de sa gorgete
Jusquez au ceint onniement.
Bien sachiez que moult liement
Regarday si belle faicture,
Et ce qu'el eut soubz la ceinture;
La poitrine un peu esleuee;
Moult fut par les rains bien formee;
Si croy bien que li remenans
N'estoit mie mains auenans
Que ce que j'ay cy deuise.
Son estre ay moult bien auise,
Qu'il m'est auis que je le voie
Quant je suis du parler enuoie.
El estoit droite et allignie,
Et de tous menbres bien taillie,
Voire a merueilles et auenans,

---

l. 77. *Sorez=serrés* (see note to l. 30 *supra*), Molinet, *serrees*. l. 81. *goitroncelet* (not in Godefroy), dim. of *goitron*, "throat"; Molinet, *ginteroucel* in all three editions (not in Godefroy); ? for *guiteroncel*. l. 97. *onniement*, "regularly," "uniformly," v. Godefroy, s.v., *oniement*. ll. 98, 99, not rendered by Molinet. l. 101. *poitrine*; Molinet, *boudine*. l. 108. *enuoie* sic=*en voie*. l. 111. ?omit *et*; or read *a merveille est;* Molinet, *voire, vermeille*.

Aimable, amee et amans,
Belle, blonde, blanche, bien faicte,
Sade, sauoreuse, simplete,
Courtoise, coulouree et cointe,
Jenne, jolie, gente, jointe,
Doulce, delitans, debonnaire;
En lui pouoit on l'exemplaire
Remirer de toute beaulte.
Le dieu d'amours par loyaulte
Main a main se tenoit a lui;
Il n'auoit pas du tout failly
Qui a tel dame yert assenez;
Et il estoit preux et senez,
Et moult noblement la menoit,
Com cil qui bien lui auenoit.
Tout un yerent leur vestement
Car nature legierement
Et raison se joignent ensemble
Beaulte et amour, se me semble,
Qu'enuix est rien belle trouuee
Qui ne soit amans ou amee.

[In the MS. the Interpolation ends here, and the description of *Richesce* immediately begins. In Molinet, however, there is a piece more, equivalent to about a dozen lines.]

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l. 116. *Jenne*, v. note to l. 8 above.
l. 129. For *se*, ? leg. *si*.
l. 130. For *se*, ? leg. *ce*.

I have added a short passage of Molinet's own, from the *Moralité* to Cap. LXXXV, which is a very good specimen of his style, and introduces a scrap of tinkling verse, no doubt of his composition.

" Mais pour accoiser ceste dicte noise, contournee en mortelle guerre/ comme le Coulon apporta a Noe quant l'eaue se retrahit le raincel de Paix, la Tressacree Imperialle maieste nous fist[1] auoir du beau vergier de sa noble maison d'austrice une petite et propre marguerite, qu'aucunes gens appellent la consaulde,[2] et non sans

[1] He would have prevented it if he could. (*De Commines*, bk. vi, cap. 9.)
[2] " Larkspur."

cause/ car elle consoulde et resoulde la paix quant elle est dessouldee. Et, qui plus est, en ce mesmes lieu d'arras, et sur la propre enclume on l'une[1] fut faicte, souldee et forgiee. Et quant les pastoureaulx des champs ont congneu la preciosite de ceste noble fleur, nourrie de celeste rousee, et que pour quelque vent qu'il vente, soit de bise ou de frise, toujours presiste[2] en sa bonne pacience et fort vertueuse. Ilz ont compose a sa louenge ung petit dittier en disant.[3]

Marguerite est la florette,
  Fort proprette,
En qui tous biens sont comprins.
Fortune luy est durette;
  La tendrette
Fleur a bien ses jeuz apris.
Cest ung chief d'oeuure de pris,
  Sans despris,
Que chascun ayme et fort prise.
On doit louer le pourpris
  Ou fut pris
Tel gent flouron sans reprise."

---

[1] *I.e.*, the First Peace of Arras, 1435, mentioned by Molinet a little before this passage.

[2] *I.e.*, *persiste.* (She was then three years old!)

[3] In the original these verses are not printed in separate lines, but marked by capitals and fullstops at the beginning and end of each line; I have punctuated them in modern fashion. The commas and apostrophes in the prose portion are also added.

SECTION VII.

THE EDITION OF 1735.[1]

THOUGH strictly this belongs to the modern editions—with which I have not here to deal—it is already one hundred and eighty years old, and therefore separated from the present time by nearly as great an interval as the one hundred and ninety-seven years which separate it from the last of the early-

[1] *Le Roman de la Rose* . . . Amsterdam, Jean Fred. Bernard MDCCXXXV: or Paris, veuve Pissot, same date: three vols.—*Suplement* (sic) *au Glossaire du Roman de la Rose* . . . Dijon, J. Sirot: M.DCC.XXXVII.

There have been only five modern editions of the complete Poem. 1. Paris, or Amsterdam, 1735: 2. Paris, "An Septiême," (1798): 3. Paris, 1814 (Méon's text): 4. Paris, 1864 (Méon's text, edited by Francisque-Michel): 5. Orléans, 1875 (Bibliothèque Elzevirienne; Méon's text, edited by Pierre Marteau). But there have been other printings or editings of small portions of it, such as Dr. Püschel's revision of the first 834 lines from a Berlin MS. (Berlin, 1872): and the "Chaucer" portions, edited —mainly after F.-Michel, but with some collation of four of the MSS. in the British Museum, as well as of Dr. Püschel's revision—by Dr. Max Kaluza for the Chaucer Society (London, 1891). A complete bibliography of the *Roman de la Rose* would have also to take account of the various translations of it, and to include therefore a bibliography of Chaucer. The only complete English translation yet accomplished is that of the late F. S. Ellis, three vols., London, Dent, 1900. There is a curious English poem of 712 lines called "The Romance of the Rose, Imitated from Chaucer," London, Jonah Bowyer, 1721, in which some vestiges of the original descriptions yet linger, sadly travestied in their English eighteenth-century style. At the end is a laudation of Hanmer. I cannot find out the name of the author.

printed editions, 1538. It is in three volumes, 12mo, to which a fourth is usually added, although published two years later. The first two volumes contain the text of the *Roman de la Rose*, with lxviii pages of prefatory matter. The third volume contains the *Codicille et Testament de Jehan de Meung*, a few other poems by other authors, and a glossary. The fourth volume contains a dissertation (by Lantin de Damerey), an analysis, various readings, etc.

The first volume presents some remarkable differences in the two issues of Amsterdam and Paris. Brunet notes that there was originally a preface which had been suppressed, and for which a preface, "not nearly so piquant," had been substituted; and he adds that some copies with the first preface were still *répandu dans le public*. But it does not seem to have been observed, by him or others, that it is not only the introductory matter that differs in these copies, but that the first twenty-eight pages of the text are very different also.[1] Both issues are evidently from the same press; the type is the same; and after page 28, the text corresponds exactly; in fact, the sheets C to Q in both belong plainly to one impression. The differences between the two—besides the title-page to each of the three volumes—are as follows:

1. The Introductory Matter. Though made up to the same number of pages, sixty-eight, in both, there is a very considerable difference in the matter. The Paris issue omits sundry portions, especially those in which an ecclesiastic might have scented disrespect to the Church, such as the five pages dealing with Faulx-Semblant.[2] But it adds a good deal more matter, including a page and a half more relating to Molinet, and seven pages of *Plan de cette édition*, of which there is nothing in the Amsterdam preface. Further, it contains two pages of *Privilège du Roy*, while the Amsterdam issue has none. To make room for this additional matter the Paris issue has printed the preface of Marot (which both include) in a smaller type.

[1] Brunet does not allude to the difference of imprint, nor mention that of Amsterdam.

[2] Du Fresnoy was himself a priest.

2. The Text. The type, and the page arrangement, are so precisely similar, that without collation the two issues appear to be the same.[1] But upon collation it appears that in the Paris issue, the first 821 [2] lines, contained in the first twenty-eight pages, have undergone a very considerable recension, many lines being completely different, and the reading approaching more nearly to the text as Méon restored it from early manuscripts. Some few of these readings are those given in the notes appended to the end of the second volume. But in these notes the variants—scanty as they are—are not continued after line 357, except for one single reading near the end of the poem.[3]

One might conjecture that there was some difficulty about obtaining the Privilege, and that it was only obtained on condition that the portions of the preface, objectionable in the ecclesiastic eye, were omitted; that the editor, Lenglet Du Fresnoy, employed this enforced delay, in revising the text up to a certain point, and also took the opportunity of enlarging his preface. Whether there had been any fear of confiscation, and the sheets containing the condemned preface, and also the first portion of the text, had been removed to Amsterdam; or whether the idea of obtaining a Privilege and publishing in Paris was a later idea, or an idea returned to after temporary abandonment, it seems useless to attempt to unravel. The irregularity in the first sheets of text seems to point to some change of plan, possibly hurried. But the fact that the Amsterdam issue is dated 1735, while the Privilege for the Paris issue was granted before the end of 1734,[4] does not lessen the puzzle. And we cannot but wonder what moved the editor—

[1] The only typographical difference is that in the Amsterdam issue the first twenty-eight pages of text have the signatures as follows: A, 2 leaves, B, 12 leaves, while in the Paris issue A has 12 leaves, B 2.

[2] The edition which Lenglet du Fresnoy followed was Vérard's Quarto, in which line 186 is omitted (see the selected passage on p. 170, *ante*). Thus, after this, the numbering of the line is thrown out of step with the rhyme-pairs.

[3] The editor, in a final note, explains that he has only given these variants as a sample; those who wanted more must go to the MSS.

[4] 12th November: registered 7th December.

after printing the whole text with hardly any alterations from Vérard's quarto edition—suddenly to make such wholesale alterations in a small part of it. Were these alterations—possibly—the work of another hand? They do not correspond at all to the variants given by Lantin de Damerey in the fourth volume.

The edition of 1798 follows the Amsterdam issue, and has the unrevised text, and the preface in the "suppressed" form.

Brunet's remarks are drawn from *Mémoires pour servir à l'histoire . . . de M. l'Abbé Lenglet Du Fresnoy, par Michault*, 1761, p. 173. Unfortunately these memoirs give few or no details of Du Fresnoy's life after about 1723. Before that time he seems to have had a somewhat eventful career; and to have been at least twice imprisoned. Another of his books, *Principes de l'Histoire pour l'Education de la Jeunesse*, was also published simultaneously, or nearly so, in Paris and Amsterdam, in 1736-37.

APPENDICES.

APPENDIX A. THE DATE OF VÉRARD'S EDITION OF MOLINET'S PROSE VERSION.

THIS book being supposed to be undated, the clue to the year of its publication has been sought in the address of the publisher. The particular form in which this appears, *pres lhostel Dieu deuant la rue neufue nostre Dame*, appears to be found only in one other of Vérard's books, also without date, the "Chronique Martiniane," No. 158 in Mr. Macfarlane's list. But it has been universally accepted or assumed that the address *deuant la rue neufue nostre Dame* represents a move of Vérard's which took place early in the year 1503.[1] And as Balsarin's edition of Molinet's Prose Version is dated 1503, it seems to have been confidently concluded that Vérard's must be later. Van Praet, according to Brunet, says 1511, and Mr. Macfarlane adopts this date with a quære. Brunet himself only remarks that it could not have been "before 1503," but seems to assume without question the priority of Balsarin. I will show presently what seems to me conclusive internal proof that Balsarin's edition is the later, and Vérard's the original edition, a fact which might have been surmised *à priori* from the colophons of the two books, as Balsarin expressly states that his edition is "*autrement*

[1] Gaston Duval, *Nouvelles recherches sur Antoine Vérard*. Mr. Macfarlane, Introd., p. xi, says September, 1503; but this is evidently a slip, as this address is found with the date 17th July, 1503, in the "Racional des divins offices," No. 69 in his list.

corrigie & amende quil nestoit par denant (sic)," [1] whereas Vérard merely says "*imprime à Paris*," without "*nouvellement*" or any other qualification. But before doing this I will touch shortly on the rather perplexed question of Vérard's addresses after the fall of the Bridge in October, 1499, and see whether it is altogether necessary to conclude that the book in question must have been published in the year 1503, after "the move" which took place in that year, though before the edition of Balsarin, which is definitely dated the same year.

Now, including some trifling verbal differences, there are no less than twenty different forms of the address, *A lenseigne Saint Jehan leuangeliste*, after that the fall of the Pont nostre Dame on October 25, 1499, had violently ejected both the Saint and the Publisher from the establishment thereon. By means of Mr. Macfarlane's valuable work, it has been easy to analyze and tabulate them. It is plain that these are not twenty different addresses; and indeed no more than three, *i.e.*, two removals after a first temporary shelter, have been suggested. It is equally plain, however, that there was some difficulty in finding a clear and exact description of the new address or addresses, and it has only been realized comparatively recently that the address *Carrefour Saint Severin* means the same establishment as the address *rue Saint Jacques pres Petit Pont*.[2]

I do not know if there are any topographical or other reasons which make the suggestion impossible, but it is evident

[1] Brunet remarks that this seems to show it not to be the first edition. Molinet had no connection with Lyons. The only other of his books published there was copied from one which had been printed before at Valenciennes, of which Molinet was canon. See Claudin, iii. 207.—(The form *denant* is due perhaps to Provençal influence.)

[2] See Renouard, *Imprimeurs Parisiens*, p. 362, note 2; also Macfarlane, Introd., p. xi; and Proctor, Index, ii, 607. Renouard alleges that Vérard had an establishment "rue du Marché-Palu, près l'Hôtel-Dieu, en face Notre-Dame," as early as 1498, the authority he gives being the colophon of the *Prophecies Merlin*, 1498, which he quotes in full, but which only gives the address "deuant nostre Dame De Paris." I presume this book to be the same as Macfarlane's 173, which he places among the undated books, assigning to it the date "1498 [-1503?]," as if it bore a date which he imagined a false

that several difficulties would be resolved if we might understand there to have been only one single establishment of Vérard's to which all these addresses refer, and that he never moved at all from the house where he established himself, either directly after the fall of the Bridge, or, if we may agree with M. Renouard and rely upon the solitary evidence of the Merlin, two years before. Provided there are no unanswerable objections on other grounds than those within my own purview, the following points make strongly for this explanation.

First, and chiefly, there is the fact that in the colophons of two works published by Vérard, the two addresses, *pres petit pont*, and *devant la rue neufue nostre dame*, considered to refer to different establishments, are actually found in combination, the address in each case running as follows:

a Paris pres petit pont devant la rue neufue nostre dame a lenseigne Saint jehan leuangeliste.[1]

Again, there is a *Horæ* (Macf., 224) which bears the date 14th August, 1500, and the address, *pres le carrefour Sainct Severin*; while there is another (No. 253) agreeing very closely with this, says Mr. Macfarlane (only for the Use of Tours instead of Orleans) and bearing the same date, but with the address, *devant la rue neufue nostre dame*. Mr. Macfarlane's explanation is that "By accident, apparently, the date has not been altered to correspond with the change of address." If there was no change of address there is no difficulty and no explanation is needed.

A third indication of the same kind is afforded by the two

one. But, perhaps by an oversight, he does not give the colophon of the third volume of this book.—The preciseness of Renouard's indication appears to be founded upon the Plan of Paris of MM. Lenoir and Berty, which is treated as a final authority both by M. Renouard and M. Duval.

[1] "Gyron le courtois" (Macf., 139). "Quinte Curse de la vie . . . d'Alexandre le Grand" (Macf., 148). The address *pres petit pont* (*aupres de petit pont: a petit pont*) is used five times simply, thirteen times in the combination *en la rue sainct jaques pres petit pont*, twice as above, and once in the combination *a petit pont pres du carfour Saint Severin* (Macf. 142).

editions of Monstrelet (Macf., 144, 176), both undated, but one bearing the address *a petit pont*, the other *deuant la rue neufue nostre dame*. The latter edition, says Mr. Macfarlane, "is set up, page for page, from the earlier edition. . . . These two editions must evidently have been printed in rapid succession, and it seems desirable to assign this to the earliest possible date, namely July—December, 1503, the year in which Vérard arrived at his new address *devant la rue neufue nostre dame*, and the earlier edition to the earlier part of the same year, which Vérard spent *pres petit Pont*." Here again the difficulty, such as it is, is created simply by the hypothesis of a move.

With regard to the book under consideration, Molinet's Prose Version (Macf., 186), the adoption of the above suggestion would allow us to date it as early as we liked after October, 1499. Molinet himself, in the verses which conclude the work, mentions the year 1500; and as I have shown (p. 160) that the work had been composed many years before, it seems quite clear that this must refer to its publication. It probably followed very soon after the quarto edition of the "Roman de la Rose," most of whose cuts it contains. But there is less clue to the date of this than of the Molinet itself (see *infra*).

To proceed now to the internal evidence that Vérard's edition preceded Balsarin's. This is mainly drawn from the woodcuts; but there are a few typographical points also which show the same thing, which I will first mention. Thus there is in Balsarin an accidental omission of three words in the "Prologue,"[1] and a few lines further on a curious misprint, "despoir par turbation" for "desperit perturbation." There are also traces of the alleged "corrections and amendments" here and there; as in the addition of words in the same column, "(moult grant) rage" and "non (pas) seulement." Some of the "corrections" are in truth blunders, as on f^{t} v. col. c, "dinutilite fruict" for "dinutile fruict"; f^{t} vi. col. c,

[1] F^{t} iiii, col. d: "de dons assuefaction: [de motz multiplication] de sotz accumulation." The 1521 edition has these words. It was evidently set up from Vérard's.

" rive " for " riviere "; [1] f^{t} vii. col. a, " regarderay " for " regarday "; f^{t} xii, col. a, l. 8, " enferree " for " enserree " (v. p. 180, l. 130).

There are also two places where Balsarin begins a chapter with a wrong initial; Cap. XII, where L is printed for H; and Cap. LII, where E is printed for F. Now in Vérard's edition, the initials are the highly decorated and much disguised capitals of which—or of most of which—facsimiles are given in Claudin, vol. ii, pp. 464, 465. And it seems an extremely probable explanation of Balsarin's mistakes that the compositor simply mistook the letter. It is, in fact, apart from the context, extremely difficult to say what some of the letters in this series are meant to be, they are so twisted and disguised by ornamentation. Even in M. Claudin's facsimiles the alphabet is not quite in alphabetical order; and this very H, misread by Balsarin, is placed at the end of all, as if its identification had been doubtful.

Even apart from these small but strong corroborations, however, the evidence of the woodcuts is decisive. In the first place they show quite certainly that one edition is founded upon the other; and in the second, they display a whole number of points in favour of Balsarin having copied from Vérard, and practically none in favour of Vérard having copied from Balsarin. The arrangement of the illustrations in the two editions is to all intents identical; Vérard has 138, besides the Prologue, omitting to illustrate two places illustrated in Balsarin; Balsarin has 139, besides the Prologue, omitting to illustrate one place illustrated in Vérard. In 108 cases the actual illustrations coincide,[2] and in some 44 of these cases the cuts are being employed more or less away from their original use in the Poem itself. Nothing but copying of an almost slavish kind can account for such agreement; unless indeed we hypothetise a common exemplar, an earlier edition, of which all trace has

[1] *Rive* seems here to suit the sense better, but *riviere* was the word in the original poem.

[2] The cuts in the two series correspond in design so closely that their coincidence or disagreement is as manifest as if the cuts were the same. See account of the woodcuts, pp. 82 *et seq.*

disappeared. But this seems quite unnecessary and exceedingly improbable.

In the same way an attentive study of the cases in which the cuts do not agree leaves little doubt as to which was the copied and which the imitator. For with very few exceptions they are cases in which Balsarin could not follow Vérard—not having the corresponding cut in his series—while Vérard could have followed Balsarin. Further, the choice Balsarin makes of a cut when he has not the correct one, is evidently dictated, not by the passage to be illustrated, but by the general appearance of the cut used in Vérard. Thus in Cap. II, not having the cut of "Povreté," § 11, used by Vérard, he substitutes "Faulx-Semblant and Abstinence," § 67, for no apparent reason but that in each case the figures are sitting under a tree. And the same appears to be the reason for the choice of this same cut, § 67, to take the place of § 49, "In olden times," both in Cap. XXXVIII and XCIV. In Cap. II again, for "Oiseuse before the gate," § 12, he employs § 19, "Amours locking the heart of l'Amant," a key figuring prominently in both cuts. Had the sense of the passage been the point considered, he would have used the cut, § 22, "Bel-Acueil admitting l'Amant," which, however, comes next, in a less appropriate position. In the same way "Pygmalion at work on the statue," § 109, has to do duty in Cap. XXXI for "Nero watching the dissection of his mother"; and "La Vielle admitting l'Amant," § 79, for "Le Jaloux beating his wife," § 55 (Cap. XLV), because there is a general effect of one figure laying hold of the other.[1]

In the first chapter Balsarin inserts an illustration to the "Moralité," where Vérard has none. But the cut he uses is the same ("Amour pursuing l'Amant," § 14) as Vérard's next, at the head of Cap. II, and in the same way Balsarin uses Vérard's next

[1] This same principle of superficial resemblance in the cuts, without consideration of the subject, is seen also in the following substitutions: Cap. XXXIX, § 29 for § 51; Cap. XLVI, § 45 for § 50; Cap. LII, § 68 for § 64; Capp. LXX and LXXI, § 29 for § 50; Cap. LXXIV, § 88 for § 82; Cap. XC, § 53 for § 82.

following cut (§ 57, "Crowning first king,"), one place before.[1] Here again there is clear evidence of Vérard's priority. For the subject which he illustrates by "Crowning first king" is "Orgueil," an interpolated passage, for which therefore none of the series had an illustration. Plainly, the choice of this substitute was deliberate and judicious. In its position in Balsarin, on the other hand, the illustration is meaningless. Directly afterwards, again, we find the cut, § 4, "Villenie," used to "Haine" in Balsarin, and to its own subject in Vérard.

Moreover, while in the majority of cases where Vérard's series has cuts not found in Balsarin's, they are used to their proper places, the only two cuts of Balsarin's not occurring in Vérard's series are not.[2]

There are only two cases where Balsarin has a cut in or near its right place, where Vérard's is not. These are in Cap. XXII, where Balsarin places § 36 (same as § 24), "Raison descends," at the head of the chapter, while Vérard uses "Oiseuse with key," § 12 (Vérard, however, uses § 36 directly after, Balsarin repeating it); and in Cap. XXV, where Balsarin places correctly § 37, "The needy and a true friend," while Vérard uses § 48, "The open coffer," a quite appropriate cut, though not the actually correct one. It is significant, however, that in both these cases Vérard, had he been the imitator, *could* have used the same as Balsarin; while in neither case was it possible for Balsarin to follow Vérard, as his series did not contain the cut used by him.

As to the date of Vérard's quarto edition of the poem itself, there is little guidance. But it may be assumed that the cuts were made for that, and therefore that it appeared before the Molinet.[3] It is unfortunate that none of the other works of Vérard's

[1] Thus in the two editions the second and third cuts agree; but Balsarin's have got, so to say, out of step with Vérard's.

[2] § 22, "Bel-Acueil admits l'Amant," used twice, Capp. III and V; § 32, "Jalousie chiding Bel-Acueil," used twice, Capp. XXXIX and XCVII. In both the latter places there is a superficial likeness to the cut used by Vérard.

[3] I have not been able to detect any signs of wear or breakage in any of the blocks in either book, except in the cut § 13, where the slight break appears in both alike. (See p. 87, note 3.)

in which these cuts appear (*see* p. 87) have any helpful date, being all apparently either undated, or else, like the "Nef de Santé," 1507, of too late a date to give any clue. It is possible that indications might be found in connection with one or other of the three extraneous cuts, §§ 28, 35, 51, or the cut, *9, used in the *Codicille*; but I have not so far been able to trace the sources of two of these, §§ 28, 51; nor to find any help from either of the others, except that § 35 is used in the "Kalendayr of Shyppars," 1503. As far as a facsimile can be relied on, I think this cut, as reproduced in Sommer's book, shows certain minute signs of wear, compared to the cut in Vérard's Quarto. But this gets us no further than the evidence of the Molinet discussed above. The cut from the *Codicille*, *9, has a little break visible in the capital of the right-hand pillar, which does not appear in Claudin's facsimile of the 1492 book. This might be a clue, could it be found elsewhere, less broken or more broken, in a dated book.

There is an edition of the "Codicille et Testament Maistre Jehan de Meun," etc., published by Michel Le Noir, 24th April, 1501 (Brunet, iii. 1680). If—as seems probable—this was copied from Vérard's edition, the latter, and consequently the accompanying *Roman de la Rose* Quarto, cannot be later than 1500.

Brunet mentions another edition of the "Codicille, etc.," which seems certainly to be the same as the edition found at the end of Vérard's quarto *Roman de la Rose*. But the description is hopelessly puzzling. The title and colophon both correspond to that, and also the number of leaves (42). But Brunet describes only 31 lines to a page instead of 41; and speaks as if the whole of the three parts were in "long lines," whereas it is only the *Codicille* itself, the other two items being in double columns. That there is some mistake is evident, as the contents thus arranged could not possibly come within the 42 leaves. I think probably 31 is a misprint for 41, the other point a mere oversight, and the edition the same as that which accompanies the Vérard Quarto.

Of course if it is proved—as I think it is—that Vérard's edition of Molinet must be attributed to 1500; and if it is taken

for granted—as I think it must reasonably be—that the prior use of the cuts was for the edition of the Poem itself; then it follows necessarily that Vérard's Quarto must be dated before 1500, or early in that year. The apparently identical condition of the wood-blocks would seem to show almost contemporaneous printing.

APPENDIX B.—TABLE, SHOWING THE RELATION OF THE CHAPTERS IN MOLINET'S PROSE VERSION TO THE SECTIONS IN THE ORIGINAL POEM.

Molinet.		Original.
Cap. I	contains	Part of §1.
II	„	Part of §1; §§2-11; part of §12.
III	„	Part of §12; part of §13.
IV	„	Part of §13.
V	„	Part of §13; part of §14.
VI	„	Part of §14.
VII	„	Part of §14; part of §15.
VIII	„	Part of §15.
IX	„	Part of §15.
X	„	§16.
XI	„	§§17, 18; part of §19.
XII	„	Part of §19; part of §20.
XIII	„	Part of §20.
XIV	„	Part of §20.
XV	„	Part of §20.
XVI	„	§§21, 22, 23.
XVII	„	§§24, 25, 26, 27; part of §28.
XVIII	„	Part of §28; §§29, 30; part of §31.
XIX	„	Part of §31; §§32, 33.
XX	„	§34.
XXI	„	§35.
XXII	„	Part of §36.
XXIII	„	Part of §36.
XXIV	„	Part of §36; part of §37.
XXV	„	Part of §37.
XXVI	„	Part of §37.
XXVII	„	Part of §37.
XXVIII	„	§38; part of §39.
XXIX	„	Part of §39; part of §40.
XXX	„	Part of §40.
XXXI	„	§§41, 42; part of §43.
XXXII	„	Part of §43; part of §44.
XXXIII	„	Part of §44.
XXXIV	„	Part of §44.
XXXV	„	Part of §44.
XXXVI	„	§45.
XXXVII	„	§§46, 47; part of §48.
XXXVIII	„	Part of §48; part of §49.
XXXIX	„	§§50, 51; part of §52.
XL	„	Part of §52.
XLI	„	Part of §52.
XLII	„	Part of §52.
XLIII	„	Part of §52; part of §53.
XLIV	„	Part of §53; part of §54.
XLV	„	Part of §54; part of §55.
XLVI	„	Part of §55; §56; part of §57.
XLVII	„	§§58, 59.

Molinet.		Original.
Cap. XLVIII	contains	§§60, 61.
XLIX	„	§62.
L	„	Part of §63.
LI	„	Part of §63.
LII	„	§64.
LIII	„	§65; part of §66.
LIV	„	Part of §66; §§67-71.
LV	„	Part of §72.
LVI	„	Part of §72; §73; part of §74.
LVII	„	Part of §74.
LVIII	„	Part of §74; §75.
LIX	„	Part of §76.
LX	„	Part of §76.
LXI	„	Part of §76.
LXII	„	Part of §76.
LXIII	„	Part of §77.
LXIV	„	Part of §77.
LXV	„	Part of §78.
LXVI	„	Part of §78.
LXVII	„	Part of §78.
LXVIII	„	Part of §78.
LXIX	„	Part of §78.
LXX	„	Part of §78.
LXXI	„	Part of §78.
LXXII	„	Part of §78.
LXXIII	„	§§79, 80, 81.
LXXIV	„	§§82, 83.
LXXV	„	§§84, 85, 86.
LXXVI	„	§§87, 88, 89.
LXXVII	„	§§90, 91.
LXXVIII	„	§§92, 93.
LXXIX	„	Part of §94.
LXXX	„	Part of §94; part of §95.

Molinet.		Original.
Cap. LXXXI	contains	Part of §95; §§96, 97.
LXXXII	„	Part of §98.
LXXXIII	„	Part of §98; §99; part of §100.
LXXXIV	„	Part of §100; part of §101.
LXXXV	„	Part of §101.
LXXXVI	„	Part of §101.
LXXXVII	„	Part of §101.
LXXXVIII	„	Part of §102.
LXXXIX	„	Part of §102.
XC	„	Part of §102.
XCI	„	§§103, 104, 105; part of §106.
XCII	„	Part of §106.
XCIII	„	Part of §106.
XCIV	„	Part of §106.
XCV	„	Part of §106.
XCVI	„	Part of §107.
XCVII	„	Part of §107.
XCVIII	„	Part of §107.
XCIX	„	Part of §107.
C	„	§108.
CI	„	§109; part of §110.
CII	„	Part of §110.
CIII	„	Part of §110; part of §111.
CIV	„	Part of §111.
CV	„	Part of §111.
CVI	„	Part of §111.
CVII	„	Part of §111; §112.

APPENDIX C. TABLE OF THE TWENTY-ONE EARLY EDITIONS OF THE ROMAN DE LA ROSE.

FOLIOS.

		Place.	Printer.	Publisher.	Date.	Description.
A.	I.	[Lyons.]	[Ortuin & Schenck.]	...	[circa 1481.]	2 cols. 180 ff., 34 ll., 92 cuts.
B.	II.	[Lyons.]	[Jean Syber.]	...	[circa 1485.]	2 cols. 149 ff., 41 ll., 92 cuts. (Arabic numerals in signatures.)
C.	III.	[Lyons.]	[G. Le Roy.]	...	[circa 1487.]	2 cols. 150 ff., 41 ll., 92 cuts. (Sm. roman numerals in signatures except a^2, a^3.)
D.	IV.	Paris.	J. Du Pré.	J. Du Pré.	[circa 1494.]	2 cols. 150 ff., 41 ll., 88 cuts.
E.	V.	Paris.	[E. Jehannot.]	A. Vérard.	[1494-5.]	2 cols. 150 ff., 41 ll., 88 cuts.
F.	VI.	Paris.	[Le Petit Laurens.]	*a.* J. Petit. *b.* blank. *c.* A. Vérard.	[circa 1497.]	2 cols. 142 ff., 43 ll., 88 cuts.
G.	VII.	Paris.	Nic. Des Prez.	*a.* J. Petit. *b.* Pierre Le Caron. *c.* Jehan Ponce. *d.* G. Eustace. *e.* M. Le Noir.	[1498 to 1505.]	2 cols. 142 ff., 43 ll., 87 cuts.

QUARTOS.

H.	I.	Paris.	...	A. Vérard.	[1499-1500.]	2 cols. 150 ff. (+ 42), 41 ll., 88 cuts (+ 3). (With the *Testament*, etc., at end.)
I.	II.	Paris.	...	M. Le Noir.	1509.	2 cols. 156 ff., 39 ll., 7 cuts.
K.	III.	Paris.	...	M. Le Noir.	1515.	2 cols. 156 ff., 39 ll., 26 cuts.
L.	IV.	Paris.	...	M. Le Noir.	1519.	2 cols. 156 ff., 39 ll., 26 cuts.
M.	V.	Paris.	...	J. Janot.	[1520-1.]	2 cols. 142 ff., 41 ll., 5 cuts.
N.	VI.	Paris.	...	[P. Le Noir.]	1526.	2 cols. 142 ff., 41 ll., (6 =) 5 cuts.
O.	VII.	Paris.	...	A. Lotrian.	[1528.]	2 cols. 142 ff., 41 ll., 5 cuts.

Note.—In all the Folios, and most of the Quartos, the first illustration is a double cut, representing (*a*) The Sleeper, (*b*) *Dame Oiseuse* with the key. These I have counted always as two cuts, though they are sometimes on one block; *e.g.*, in the Le Noir Quartos. Thus No. VII Quarto is exactly uniform with Nos. V and VI, though the cuts are different.

CLÉMENT MAROT'S RECENSION.

Nos. I and III, Folio; Nos. II and IV, Small-8vo.

		Place.	Printer.	Publisher.	Date.	Description.
P.	I.	Paris.	...	*a.* Galliot Du Pré. *b.* Jehan Petit.	[Privilege dated 1526.]	2 cols. 144 ff., 44 ll., 93 cuts.
Q.	II.	Paris.	Pierre Vidoue.	Galliot Du Pré.	1529.	1 col. 412 ff., 30 ll., 51 cuts.
R.	III.	Paris.	...	*a.* Galliot Du Pré. *b.* Jehan Petit.	1531.	2 cols. 136 ff., 45 ll., 60 cuts.
S.	IV.	Paris.	Pierre Vidoue.	*a.* J. St. Denys. *b.* J. Longis. *c.* J. Morin. *d.* Les Angeliers. *e.* J. André.	1537.	1 col. 412 ff., 30 ll., 49 cuts. The printer's name is mentioned in the copies bearing G. Le Bret's name.
				a. J. St. Denys. *b.* J. Longis. *c.* J. Morin. *d.* Les Angeliers. *e.* J. André. *f.* J. Massé. *g.* Fr. Regnault. *h.* G. Le Bret. *i.* P. Vidoue. *k.* Poncet Le Preux.	1538.	

MOLINET'S PROSE VERSION.

Folio.

		Place.	Printer.	Publisher.	Date.	Description.
X.	I.	Paris.	...	A. Vérard.	1500.	2 cols. 186 ff., 42 ll., 139 cuts.
Y.	II.	Lyons.	G. Balsarin.	G. Balsarin.	1503.	2 cols. 154 ff., 45 ll., 140 cuts.
Z.	III.	Paris.	...	Veufue feu M. Le Noir.	1521.	2 cols. 128 ff., 51 ll., 28 cuts.

All the editions are in Gothic letter, except one, viz., Clément Marot's Recension No. II, which is in Roman.

THE ILLUSTRATIONS

THE following Facsimiles have been made with the view of illustrating a variety of points.

The close resemblance existing among the Folios made it seem expedient to reproduce the first and last pages of each of the seven; and the first page of Vérard's Quarto has been added, as it follows closely the pattern of the Folios. Of the separate cuts, some have been chosen to illustrate points referred to in the monograph, as § 14 on Plates III and IX (see pp. 18, 19); §§ 78 and 101 on Plates VI and XII (see pp. 17, 18), etc. The imitation of design from one series to another may be followed through all the series in §§ 12 and 112, and through some in §§ 14, 42, etc. The intelligent corrections of design introduced in Vérard's Quarto (Series V. ii) are seen in §§ 43 and 76 (Plate XXXI). The change in taste and style in the latest designs (Series P. V. i) is exemplified in § 15 (Plate XXXIII b, compared with Plates IV and X), § 55 (Plate XXXIV compared with Plates V and XI), etc. Three examples of the *Mathéolus* illustrations are given (Plate XXXIII a) to show how exactly they suit their service in the *Roman de la Rose*.

The following are the sources from which the facsimiles have been taken:

A, Folio I: partly from my own copy, partly—by the kind permission of the owner—from the copy belonging to Mrs. Christie Miller, of Britwell Court.

B, Folio II: the first page (Plate VII) from the Adamoli copy in the Palais des Arts, Lyons, but with the woodcut initial (which is in that copy hidden under illumination) supplied from my own copy.[1] The first page, lower part, showing variations (Plate XIII a), from the copy in the possession of M. J. Masson, of Amiens. The last page and separate cuts from my own copy.

C, Folio III: from the copy in the Bodleian Library at Oxford, by the kind permission of the Librarian.

D, Folio IV: from my own copy.

E, Folio V: from the British Museum copy (c. 7, b. 13).

F, Folio VI: Vérard's Title (Plate XXIII a), from a Title-page in my own possession (see p. 25); Jehan Petit's Title (Plate XXIII b), from the British Museum copy (c. 7, b. 12).

[1] In the process of introduction into the facsimile this initial has been infinitesimally tilted out of its correct position. See the same initial in Plate XIII a.

G, Folio VII; from my own copy, but the last page (Plate XXVIII) from a facsimile.

H, Quarto I; from the British Museum copy (c. 34, g. 1).

K, Quarto III (Plates XXXII b; XXXIII a); from my own copy.

Cuts from Series P. V. i (Plates XXXIII b, and XXXIV), from British Museum copy of Q (11475. h. 10) except § 29, which is from my own copy of R.

Cut from *Les Regnars traversant* (Plate XXXII a), from the British Museum copy (11475. gg. 5).

TITLES AND PAGES REPRODUCED.

A, Folio I.	First page,	Plate I.
	Last page,	II.
B, Folio II.	First page,	VII.
	Last page,	VIII.
	First page, lower part, showing variations,	XIII a.
C, Folio III.	Title,	XIII b.
	First page,	XIV.
	Last page,	XV.
D, Folio IV.	Title,	XVI.
	First page,	XVII.
	Last page,	XVIII.
E, Folio V.	Title,	XIX.
	First page,	XX.
	Last page,	XXI.
F, Folio VI.	Vérard's Title,	XXIII a.
	Jehan Petit's Title,	XXIII b.
	First page,	XXIV.
	Last page,	XXV.
G, Folio VII.	Le Noir's Title,	XXVI.
	First page,	XXVII.
	Last page,	XXVIII.
H, Quarto I.	First page,	XXIX.
K, Quarto III.	Title,	XXXII b.

CUTS REPRODUCED.

§ 1. The Sleeper.	Series L.i.	Plate I.
	L.ii.	VII, XIV, XVII, XXIV, XXVII.
	V.i.	XX.
	V.ii.	XXIX.
	Le N.	XXXII b.

§ 3. Felonnye.	Series L.i.	Plate III.
	L.ii.	IX.
	V.i.	XXII.
§ 9. Viellesse.	L.i.	III.
	L.ii.	IX.
	V.ii.	XXX.
§ 12. Dame Oiseuse.	L.i.	I.
	L.ii.	VII, XIV, XVII, XXIV, XXVII.
	V.i.	XX.
	V.ii.	XXIX.
	Le N.	XXXII b.
	P.V.i.	XXXIII b.
§ 13. La Carole.	L.i.	III.
	L.ii.	IX.
	V.ii.	XXX.
	P.V.i.	XXXIII.
§ 14. Amours suyvant.	L.i.	III.
	L.ii.	IX.
	V.i.	XXII.
	V.ii.	XXX.
§ 15. Narcissus.	L.i.	IV.
	L.ii.	X.
	P.V.i.	XXXIII b.
§ 29. Pitié and Franchise.	L.i.	IV.
	L.ii.	X.
	P.V.i.	XXXIII b.
§ 32. Jalousie chides Bel-Acueil.	L.ii.	XXV, XXVIII.
§ 34. The Tower.	L.i.	IV.
	L.ii.	X.
	P.V.i.	XXXIV.
§ 42. Seneca.	L.i.	V.
	L.ii.	XI.
	V.i.	XXII.
	V.ii.	XXX.
§ 43. Suicide of Nero.	L.i.	V.
	V.i.	XXXI.
§ 52. Suicide of Lucrece.	P.V.i.	XXXIV.
§ 54. Samson and Delilah.	L.ii.	XI.
	Mathéolus.	XXXIII a.
§ 55. Le Jaloux.	L.i.	V.
	L.ii.	XI.
	P.V.i.	XXXIV.
§ 76. Phyllis, Dido, Medea.	L.i.	V.
	L.ii.	XI.

§ 76 (*cont.*). Phyllis, etc.	Series V.ii.	Plate XXXI.
	Mathéolus.	XXXIII a.
§ 78. Power of Nature.	L.i.	VI.
	L.ii.	XII.
	V.ii.	XXXI.
§ 95. Zeuxis.	L.i.	VI.
	P.V.i.	XXXIV.
§ 101. Deucalion and Pyrrha.	L.i.	VI.
	L.ii.	XII.
	P.V.i.	XXXIV.
§ 112. L'Amant gathers the Rose.	L.i.	VI.
	L.ii.	XII.
	V.i.	XXII.
	V.ii.	XXXI.
	P.V.i.	XXXIV.
Cut from *Les Regnars traversant.*		XXXII a.

Cy commẽce le romãt de la roſe
Ou tout lart damours eſt encloſe.

Maintes gens dient
que en ſonges
Ne ſont q̃ fables
et menſonges
Maiſ on peult telz
ſonges ſongier
Qui ne ſont mye
menſongier
Mains ſont apres bien apparant
Si en puis bien trouuer garant
Ung acteur denomme macrobes
Qui ne tint pas ſonges a lobes
Mincois eſcript la viſion
Qui aduint au roy cypion
Quiconques cuide ne qui dye
Que ce ſoit vne muſardye
De croire que ſonge aduienne
Et qui vouldra pour fol men tienne
Car endroit moy ay ie fiance
Que ſonge ſoit ſignifiance
Des biẽs aux gens et des ennuys
Que les pluſieurs ſongent p nuyts
Moult de choſes couuertement
Que on voit puis appertement.

a 2

I. First page of A, with cuts from Series L.i,
§ 1. The Sleeper; § 12. Dame Oiseuse.

Jusques au fons du boutonnet
Comme il me semble que bon est
Si fis lors si mesler les graines
Quilz se desmeslassent a peines
Et tant que tout le bouton tendre
En fis esslargir et estendre
Ce fut tout ce que ie forfis
Mais de tant fus ie bien lors fiz
Quonques nul mal gre ne men sceut
Le voulx qui nul mal nen conceut
Mais se consent et seuffre faire
Tout ce quil scet qui me voyt plaire
Si mappelle il de conuenant
Que luy fais grant desauenant
Et suis trop oultrageux ce dit
Mais il ny met nul contredit
Que ne prenne manye et cueille
Rosiers branches et fluers et fueille

QUant en si hault degre me vy
Que ieuz si noblement cheuy
Que mesperance nestoit fable
Pource que bon et agreable
Fusse vers tous mes bien faiteurs
Comme faire voyuent debteurs
Car moult estoye a eulx tenuz
Car par eulx estoie deuenuz
Si riche que pour voir laffiche
Richesse nestoit pas si riche

AU dieu damours et a venus
Qui meurent aydie mieulx q̃ nulz
Puis a tous les barons de lost
Lesquelz iamais dieu ne forclost
Des secours des fins amoureux
Entre les baisiers sanoureux
Rendy graces dix fois ou vingt
Mais de raison ne me souuint
Qui tant en moy gasta de peine
Malgre richesse la villaine
Qui oncques de pitie nusa
Quant lentree me refusa
Du senteret quelle gardoit
De cestuy pas ne se gardoit
Par ou ie suis ceans venuz
Respostement les saulz menuz
Malgre mes mortelz ennemis
Qui tant meurent arriere mis
Especialment ialousie
Atout son chapel de soucye
Qui des amans les roses garde
Moult enfait ores bonne garde
Elins que dillec me remuasse
Ou mon vueil encor demouraſſe
Par grant ioliuete cueilly
La fleur du beau rosier fleury
Elinsi euz la rose vermeille
Et tant fut iour et ie mesueille

CEst fin du romant de la rose
Ou tout lart damours est enclose

II. Last page of A.

§ 3. Felonnye.

§ 9. Viellesse.

§ 13. La Carole.

§ 14. Amours suyvant.

III. Cuts from Series L.i.

§ 15. Narcissus.

§ 29. Pitié and Franchise.

Faire ou milieu du pourpris
Bel acueil le treſdoulx enfant

Pour enfermer et tenir pris
Pource quauoit baiſie lamant

§ 34. The Tower (showing lines misplaced at the top of the page).

IV. Cuts from Series L.i.

§ 42. Seneca.

§ 43. Suicide of Nero.

§ 55. Le Jaloux.

§ 76. Phyllis, Dido, Medea.

V. Cuts from Series L.i.

§ 78. Power of Nature.

§ 95. Zeuxis.

§ 101. Deucalion and Pyrrha.

§ 112. L'Amant gathers the Rose.

VI. Cuts from Series L.i.

Ci commence le romant de la roſe
Ou tout lart damours eſt encloſe

Aintes gens dient q̃ en ſonges
Ne ſõt q̃ fables et menſonges
Mais on peult telz ſonges ſongier
Qui ne ſont me menſongier
Ains ſont apres bien apparant
Si en puis bien tromme grant
Ung acteur denommer macrobes
Qui ne tint pas ſonges a lobes
Aincois eſcript la viſion.
Qui aduint au roy cipion
Quiconques cuide ne qui die
Que ce ſoit vne muſardie
De croire que ſonge aduienne
Et qui vouldra peur fol mentienne
Car endroit moy ay ie fiance
Que ſonge ſoyt ſignifiance
Des biens aux gens et des ennuys
Que les pluſieurs ſongent par nuytz
Moult de choſes couvertement
Que on voit puis appertement

A quinzieſme an de mõ eage
Ou poit q̃ amours prẽt peage
Des ieunes gẽs couchie meſtoye
Une nuit comme ie ſouloye
Et me dormoye moult forment
Si vey vng ſonge en mon dormant
Qui moult fut bel a aduiſer
Comme vous me orres deuiſer
Car en aduiſant moult me pleuſt
Mais en ſonge oncques riẽs neuſt
Qui aduenu du tout ne ſoyt
Comme liſtoyre le recoit
Or vueil ce ſonge rimoyer
Pour voz cueurs plus fort eſgayer
Amours le me prie et commande

VII. First page of B, with cuts from Series L.ii,
§ 1. The Sleeper; § 12. Dame Oiseuse.

Par les rams sailly le rosier
Qui plus est franc q̃ nul osier
Et quãt a deux mains ny peut ioindre
Tout souefuemẽt sans moy poindre
Le bouton prins a esclocher
Car enuis leusse sans bocher
Toutes en fis par escouuer
Les brãches crosler ⁊ mouuoir
Sans ia nul des rams despecier
Car ny vouloye riens blecier
Et si men conuint il a force
Entamer vng pou de lescorce
Aultrement auoir ne scauoye
Ce dont si grant desir auoye
En la fin fis tant vous en dy
Vng peu de graine y espandy
Quant ieux le bouton esclochie
Ce fut quant dedans leuz touchie
Pour les feuillettes reuercher
Car ie vouloye tout sercher
Jusques au fons du boutonnet
Comme il me semble q̃ bon est
Si fis lors si mesler les graines
Quilz se desmesla ssent a paines
Et tant q̃ tout le bouton tẽdre
En fis eslargir ⁊ estandre
Ce fut tout ce que ie forfis
Mais de tant fus ie bñ lors fiz
Quoncq̃s nul mal gre ne men sceut
Le dieux qui nul mal nẽ conceut
Mais se consent ⁊ seuffre faire
Tout ce q̃l scet qui me doit plaire
Si mappelle il de conuenant
Que luy fais grant desauenant
Et suis trop oultrageux ce dit
Mais il ny met nul contredit
Que ne prenne manye ⁊ cueille
Rosiers brãches ⁊ fleurs ⁊ fueille
Quant en si hault degre me vy
Que ieuz si noblement cheuy
Que mesperance nestoit fable
Pource que bon ⁊ agreable
Fusse vers to⁹ mes bien faiteurs
Comme faire doiuent debteurs
Car moult estoye a eulx tenuz
Car par eulx estoye deuenuz
Si riche que pour voir laffiche
Richesse nestoit pas si riche
A dieu damours ⁊ a venus
Qui meussent aidie mieulx q̃ nulz
Puis a tous les barons de lost
Lesquelz iamais dieu ne forclost
Des secours des fins amoureux
Entre les baisiers sauoureux
Rendy graces dix fois ouvingt
Mais de raison ne me souuint
Qui tant en moy gasta de paine
Malgre richesse la villaine
Qui oncques de pitie nusa
Quant lentree me refusa
Du senteret quelle gardoyt
De cestuy pas ne se gardoit
Par ou ie suis ceans venuz
Respostement les faulx menuz
Malgre mes mortelz ennemis
Qui tant meurent arriere mis
Especialment ialousie
A tout son chappel de soucie
Qui des amans les roses garde
Moult en fait ores bonne garde
Ains que dillec me remuasse
Ou mõ vueil encor demourasse
Par grant ioliuete cueilly
La fleur du beau rosier fleury
Ainsi euz la rose vermeille
A tant fut iour ⁊ ie mesueille

Cy est fin du romant de la rose
Ou tout lart damours cy
enclose

§ 3. Felonnye.

§ 9. Viellesse.

§ 13. La Carole.

§ 14. Amours suyvant.

IX. Cuts from Series L.ii.

§ 15. Narcissus.

§ 29. Pitié and Franchise.

§ 34. The Tower.

X. Cuts from Series L.ii.

§ 42. Seneca.

§ 54. Samson and Delilah.

§ 55. Le Jaloux.

§ 76. Phyllis, Dido, Medea.

XI. Cuts from Series L.ii.

§ 78. Power of Nature.

§ 101. Deucalion and Pyrrha.

§ 112. L'Amant gathers the Rose.

XII. Cuts from Series L.ii.

Cy commance le romant de la roſe
Ou tout lart damours eſt encloſe

Maintes gens dient q̃
en ſonges
Ne ſõt q̃ fables
et menſonges ·
Mais on peult telz
ſonges ſongier
Qui ne ſont mie menſongier
Ains ſont apres bien apparant
Si en puis bien trouue grant
Vng acteur denommer macrobes
Qui ne tint pas ſonges a lobes
Aincois eſcript la viſion.
Qui aduint au roy cipion
Quicunquez cuide ne qui die
Que ce ſoit vne muſardie
De croire que ſonge aduienne
Et qui vouldra pour fol menticnne
Car endroit moy ay ie fiance
Des biens aux gens et des ennuys
Que ſonge ſoyt ſignifiance)
Que les pluſieurs ſongent par nuyts
Moult de choſes couuertement
Que on voit puis appertement
Ainſinc ſies me an de mõ eage
Qu poit q̃ amours prẽt peage
Des ieunes gẽs couchie meſtoye
Vne nuit comme ie ſouloye
Et me dormoye moult forment
Si vey vng ſonge en mon dormant
Qui moult fat bel a aduiſer
Comme vous me orrez deuiſer
Car en aduiſant moult me pleuſt
Mais en ſonge oncques riẽs neuſt
Qui aduenu du tout ne ſoyt
Comme liſtoyre le recoit
Or vueil ce ſonge rimoyer
Pour vos cueurs plus fort eſgayer
Amours le me prie et commande

a 2

(A) First page of B, lower part, showing variations.

(B) Title-page of C.

Cy cõmance le rõmant de la roſe
Ou tout lart damours eſt encloſe

Maintes gens dient que en ſonges
Ne ſont que fables et menſonges
Mais on peult telz ſonges ſongier
Qui ne ſont mie menſongier
Ains ſont apres bien apparant
Si en puis bien trouuer garant
Vng acteur denomme macrobes
Qui ne tient pas ſonges a lobes
Ainçois eſcript la viſion.
Qui aduint au roy cipion
Quiconques cuide ne qui die
Que ce ſoit vne muſardie
De croire que ſonge aduienne
Et qui vouldra pour fol me tienne
Car endroit moy ay ie fiance
Que ſonge ſoit ſignifiance
Des biens aux gens et des ennuys
Que les plusieurs ſongẽt par nuytz
Moult de choſes couuertement
Que on voit puis appertement

2 Ou quinziesme an de mõ eage
Ou poĩt q̃ amours prẽt peage
Des ieunes gens couchie meſtoye
Vne nuyt comme ie ſoukoye
Et me dormoye moult forment
Si vey vng ſonge en mon dormãt
Qui moult fut bel a aduiſer
Comme vous orres deuiſer
Car en aduiſant moult me pleuſt
Mais en ſonge oncques riẽs neuſt
Qui aduenu du tout ne ſoyt
Comme liſtoire le recoit
Or vueil ce ſonge rimoyer
Pour vo⁹ cueurs plus fort eſgayer
Amours le me prie et commande
Et ſe nul⁹ ou nulle demande.
Comment ie vueil que ce rõmans

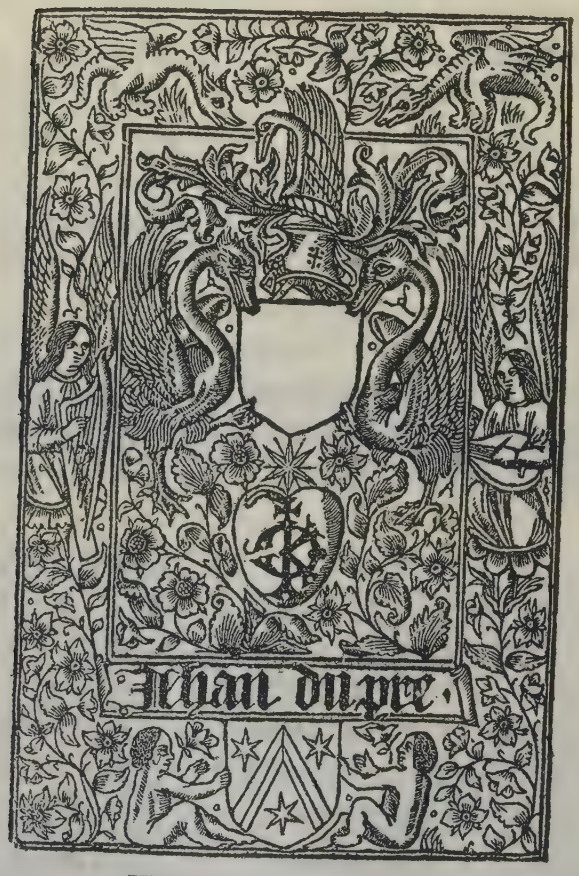
XIV. First page of C, with cuts from Series L.ii,
§ 1. The Sleeper; § 12. Dame Oiseuse.

Par les raims saillyt le rosier
Qu plus est franc q̄ nul osier
Et quāt a deup mais ny peut ioīdre
Tout souefment sans moy poindre
Le bouton prins a eschochier
Car enuis leusse sans hocher
Toutes en fis par escouuoir
Les branches crosser et mouuoir
Sans ia nul des raims despecier
Car ny Wuloye riens blecier
Et sil men conuint ila force
Entamer vng pou de lescorce
Aultrement auoir ne pouoye
Ce dont si grant desir auoye
En la fin fis tant Wus en dy
Vung peu de graine espandy
Quant Jeup le bouton eschochie
Ce fut quāt dedans leuz touchie
Pour les feuillettes reuercher
Car ie Wuloye tout sercher
Jusques au fons du boutonnet
Comme il me semble que bon et
Si fis lors si mesler les graines
Quilz se desmeslassent a paines
Et tant q̄ tout le bouton tendre
En fis eslargir et estandre
Ce fut tout ce que ie forfiz
Mais de tant fus ie bien lors fiz
Quonques nul malgre ne mē seeut
Le dulp qui nul mal nen conceut
Mais se consent et seuffre faire
Tout ce quilz set q̄ me doit plaire
Si mappelle il de conuenant
Que luy fais grant desauenant
Et suis trop oultrageup ce dit
Mais il ny met nul contredit
Que ne preuue manye et cueille
Rosiers brāches et fleurs et fueille
Oūāt en si haulx degre me dy
Que Jeuz si noblement cheuy
Que mesperance nestoit fable
Pource que bon et agreable
Fusse vers tous mes biēs faiteurs
Comme faire diuent debteurs
Car moult estoye a eulp tenuz
Car pareulp estoye deuenuz
Si riche que pour Wir laffiche
Richesse nestoit pas si riche
Dieu damours et a Venus
Qui meussēt aidie mieulp q̄ nulz
Puis a tous les barons delost
Lesquelz Jamais dieu ne forclost
Des secours des fins amoureup
Entre les baisiers sauoureup
Rendy graces dip fois ou dingt
Mais de rayson ne me souuint
Qui tant en moy gasta de peine
Malgre richesse la villaine
Qui oncques de pitie nusa
Quant lentret me refusa
Du senteret quelle gardoit
De cestuy pas ne se gardoit
Par ou ie suis ceans Venuz
Repostement les faulp menuz
Malgre mes mortelz ennemis
Qui tant meurent arriere mis
Especiallement ialousie
A tout son chappel de soucie
Qui des amans les roses garde
Moult en fait ores bonne garde
Ains que dillec me remuasse
Ou mon Wueil encor demourasse
Par grant Joliuete cueilly
La fleur du beau rosier fleury
Ainsi euz la rose Vermeille
A tant fut Jour et ie mesueille

Cest la fin du rōmant de la rose
Ou tout lart damours est enclose

XV. Last page of C.

Le rommant de la rose
imprime a Paris



XVI. Title-page of D.

¶ Cy eſt le commant de la roſe
Du tout lart damours eſt encloſe.

Maintes gens dient que en ſonges
Ne ſont que fables et menſonges
Mais on peult telz ſonges ſongier
Qui ne ſont mie menſongier
Ains ſont apres bien apparant
Si en puis bien trouuer garant
Vng acteur denomme macrobes
Qui ne tient pas ſonges a lobes
Aincois eſcript la viſion
Qui aduint au roy cipion
Quiconques cuide ne qui die
Que ce ſoit vne muſardie
De croire que ſonge aduiengne
Et qui vouldra pour fol men tiẽgne
Car endroit moy ay ie fiance
Que ſonge ſoit ſignifiance
Des biens aux gens ⁊ des ennuyz
Que les pluſieurs ſongẽt par nuytz
Moult de choſes couuertement
Que on voit puis appertement
¶ Au vingtieſme an de mon eage
Du point quamours prent le peage
Des ieunes gens: couchie meſtoye
Vne nuyt comme ie ſouloye
Et me dormoye moult formãt
Si vey vng ſonge en mon dormant
Qui moult fut bel a aduiſer
Comme vous orez deuiſer
Car en aduiſant moult me pleut
Mais en ſonge oncques riens neut
Qui aduenu du tout ne ſoit
Comme liſtoire le recoit
Or vueil ce ſonge rimoyer
Pour voz cueurs plus fort eſgayer.
Amours le me prie ⁊ commande
Et ſe nulz ou nulle demande
Comment ie vueil que ce rommans

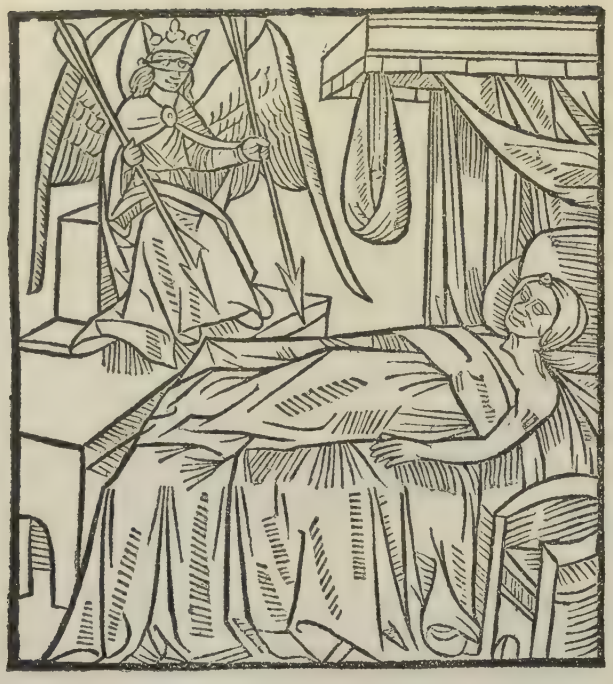
XVII. First page of D, with cuts from Series L.ii, § 1. The Sleeper; § 12, Dame Oiseuse.

Car les rains saisi le roster
Qui plus est franc que
nul oster
Et quant a deux mains
ny peu ioindre
Tout souefuement sãs moy poindre
Le bouton prins a eslochier
Car enuis leusse eu sans hochier
Toutes en fis par escouuer
Les branches croster ⁊ mouuoir
Sans ia nul des rains despecer
Car ny vouloye riens blecer
Et si men conuint il a force
Entamer vng pou de lescorce
Aultrement auoir ney sauoye
Ce dont si grant desir auoye
En la fin fis tant vous en dy
Quy peu de graine y espandy
Quant ieux le bouton eslochie
Ce fut quant dedens leuz touchie
Pour les feullettes reuercher
Car ie vouloye tout sercher
Jusques au fons du boutonnet
Cõme il me semble que bon est
Si fis lors si mesler les graines
Quilz se desmesiassent a peines
Et tant que tout le bouton tendre
En fis eslargir ⁊ estendre
Ce fut tout ce que ie forfis
Mais de tant fu ie lors bien fis
Quoncque nul mal gre ne men sceut
Le doulx qui nul mal ney conceut
Ains me consent ⁊ seuffre a faire
Ce quil scet ql me conuint faire
Si mapelle il de conuenant
Que luy fais grant desauenant
Et suis trop oultrageux ce dit
Si ny met il nul contredit
Que ne preingne/⁊ maine/et cueuille
Rosiers/branches/⁊ fleurs/⁊ fueille
¶ Quant en si hault degre me vi
Que ieu si noblement cheui
Que mesperance nest pas fable
Pource que bon ⁊ agreable
Fusse vers tous mes bienfaicteurs
Cõme faire doiuent debteurs
Car moult escroye a eulz tenuz
Quant par eulz ie suis deuenus
Si riche/que pour voyr affiche
Richesse nestoit pas si riche
¶ Au dieu damours ⁊ a venus
Qui meurent aide mieulx que nulz
Puis a tous les barons de lost
Lesquelz iamais dieu ne forclost
Des secours aux fins amoureux
Entre les baisiers sauoureux
Rendi graces dix fops ou vingt
Mais de rayson ne me souuint
Qui tant gasta en moy de peine
Maugre richesse la vilaine
Qui oncques de pitie nusa
Quant lentree me refusa
Du senteret quelle gardoit
De cestuy pas ne le gardoit
Par ou ie suis ceans venuz
Repostement les faulx menuz
Malgre mes mortelz ennemis
Qui tant meurent arriere mis
Especialement ialousie
A tout son chappeau de soussie
Qui des amans les roses garde
Moult en fait ores bonne garde
Ains que dilec me remuasse
Du mon vueil encor demourasse
Par grant ioliuete cueilly
La fleur du beau rosier fleury
Ainsi euz la rose vermeille
A tant fut iour ⁊ ie mesueille

Ce st fin du rommant de la rose
Du lart damours est toute enclose

Le rommant de la rose
imprime a Paris
DO. PROVOCQVER IHS TA GRA MISERI
CORDE DE TOVS PECHEVRS FAIRE ORAIGE ET DARDON
ET TE RECORDE CE QVIL AFFIET DE TOI DARDON
AMEN HOMINE VERBO HVMBLEMET

XIX. Title-page of E.



Cy eſt le rommant de la roſe
Ou tout lart damours eſt encloſe

Aintes gẽs dient q̃ en ſonge
Ne ſont q̃ fables & menſonges
Mais on peult telz ſonges ſongier
Qui ne ſont mie menſongier
Ains ſont apres bien apparant
Si en puis bien trouuer garant
Vng acteur denomme macrobes
Qui ne tient pas ſonges a lobes
Ainçois eſcript la viſion
Qui aduint au roy cipion
Quiconques cuide ne qui die
Que ce ſoit vne muſardie
De croire que ſonge aduiengne
Et qui vouldra pour fol men tiengne
Car endroit moy ay ie fiance
Que ſonge ſoit ſignifiance
Des biens auy gens et des ennuys
Que les pluſieurs ſongent par nuitz
Moult de choſes couuertement
Que on voit puis appertement
Au vingtieſme an de mon eage
Ou point quamours prent le peage
Des ieunes gens/couchie meſtoie
Vne nuyt comme ie ſouloie
Et me dormoye moult formãt
Si vey vng ſonge en mon dormant
Qui moult fut bel a aduiſer
Comme vous orrez deuiſer
Car en aduiſant moult me pleut
Mais enſonge oncq̃s riens/neut
Qui aduenu du tout ne ſoit
Comme liſtoire le recoit
Or veueil ce ſonge rimoyer
Pour voz cueurs plus fort eſgayer
Amours le me prie et commande
Et ſe nulz ou nulle demande
Comment ie vueil que ce rommans

XX. First page of E, with cuts from Series V.i,
§ 1. The Sleeper; § 12. Dame Oiseuse.

ar les rains saisi le rousier
Qui plus est franc que nul
osier
Et quant a deux' mais ny
peut ioindre
Tout souefment sans moy poindre
Le bouton prins a esclochier
Car enuis leusse eu sans hochier
Toutes en fis par escouuer
Les brances crosler et mouuoir
Sans ia nul des rains despecer
Car ny vouloy riens blecer
Et si men conuint il a force
Entamer vng pou de lescorce
Aultrement auoir nen sauoye
Ce dont si grant desir auoye
En la fin fis tant vous en dy
Vng peu de graine y espandy
Quant ieux le bouton esclochie
Ce fut quant dedens leuz touchie
Pour les fueillettes reuercher
Car ie vouloie tout sercher
Jusques au fons du boutonnet
Comme il me semble que bon est
Si fis lors si messer les graines
Quilz se demeslassent a peines
Et tant que tout le bouton tendre
En fis eslargir et estandre
Ce fut tout ce que ie forfis
Mais de tant fus ie lors bien fis
quoncque nul mal gre ne men sceu
Le doulx qui nul mal nen conceut
Ains me consens et seuffre a faire
Ce quil scet quil me conuint faire
Si mappelle il de conuenant
que luy fais grant desauenant
Et suis trop outrageux ce dit
Si ny met il nul contredit
Que ne preingne et maine a cueille
Rousiers branches et fleurs et fueille
Quant en si hault degre me vi
Que ieu si nonchalement cheui
que mesperance nest pas fable
Pource que bon et agreable
Fusse vers toutes mes bienfaicteurs
Comme faire doiuent debteurs
Car moult estoye a eulx tenuz
Quant par eulx ie suis deuenus
Si riche que pour voyr affiche
Richesse nestoit pas si riche
Au dieu damours et a venus
Qui meurent aide mieulx que nulz
Puis a tous les barons de lost
Lesquelz iamais dieu ne forclost
Des secours aux fins amoureux
entre les baisiers sauoureux
Rendi graces dix foys ou vingt
Mais de raison ne me souuint
Qui tant gasta en moy de peine
Maugre richesse la vilaine
Qui oncques de pitie nusa
Quant lentree me refusa
Du senteret quelle gardoit
De ceftuy pas ne le gardoit
Par ou ie suis ceans venuz
Repostemẽt les faulx menuz
Maulgre mes mortelz ennemis
Qui tant meurent arriere mis
especiallement ialousie
A tout son chappeau de soussie
Qui des amans les rouses garde
Moult en fait ores bonne garde
Ains que dilec me remuasse
Du mon vueil encor demourasse
Par grant ioliuete cueilly
La fleur du beau rosier fleury
Ainsi euz la rose vermeille
A tant fut iour et ie me sueille

Cest fin du romant de la rose
Du lart damours est toute enclose

XXI. Last page of E.

§ 3. Felonnye.

§ 14. Amours suyvant.

§ 42. Seneca.

§ 112. L'Amant gathers the Rose.

XXII. Cuts from Series V.i.

Le rommant de la rose
imprime a Paris

(A) Title-page of F, with Vérard's Device.

Le rommant de la rose
imprime a Paris

(B) Title-page of F, with Jehan Petit's Device.

Cy eſt le rommant de la roſe
Ou tout lart damours eſt encloſe

Maintes gens dient q̄ en ſonges
Ne ſont que fables & mēſonges
Mais on peult telz ſonges ſongier
Qui ne ſont mie menſongier
Ains ſont apres bien apparant
Si en puis bien trouuer garant
Vng acteur denomme macrobes
Qui ne tient pas ſonges a lobes
Aincoys eſcript la viſion
Qui aduint au roy capion
Quiconques a ide ne qui die
Que ce ſoit vne muſardie
De croire que ſonge aduiengne
Et qui vouldra pour fol mentiengne
Car endroit moy ay ie fiance
Que ſonge ſoit ſignifiance
Des biens aux gens & des ennuyz
Que les pluſieurs ſongent par nuytz
Moult de choſes couuertement
Que on voit puis appertement
Au vingtieſme an de mon eage
Ou point quamours prent le peage
Des ieunes gens couchie meſtoie
Vne nuyt comme ie ſoulcoye
Et me dormoye moult fourant
Si vey vng ſonge en mon dormant
Qui moult fut bel a aduiſer
Comme vous orez deuiſer
Car en aduiſant moult me pleut
Mais en ſonges onques riens neut
Qui aduenu du tout ne ſoit
Comme liſtoire le recoit
Or vueil ce ſonge rimoyer
Pour voz cueurs plus fort eſgayer
Amours le me prie & commande
Et ſe nulz ou nulle demande
Comment ie vueil que ce rommans
Soit appelle: que ie commans
Que ceſt le rommont de la roſe
Ou lart damurs eſt toute encloſe
La matiere en eſt bonne & briefue
Or doint dieu quen gre la recopue
Celle pour qui ie lay empris
Ceſt vne dame de hault pris
Et tant eſt digne deſtre amee
Quelle doit roſe eſtre clamee
Aduis meſtoit a ceſte foys
Bien ay cinq ans & cinq moys
Que ou moys de may ie ſongoye
Ou temps amoureux plein de ioye
Quil nyaue buiſſons ne haye
Qui en celluy temps ne ſeſgaye
Et en may parer ne ſe vueille
Et couurir de nouuelle fueille
Les boys recouurent leur verdure

XXIV. First page of F, with cuts from Series L.ii,
§ 1. The Sleeper; § 12. Dame Oiseuse.

En fis eſlargir et eſtendre
Le fut tout ce queie forfis
Mais de tant fu ie lors bien fis
Quoncque nul mal gre ne men ſceut
Le doulx qui nul mal nen conceut
Ains me conſent & ſeuffre a faire
Ce quil ſcet quil me conuint faire
Si mappelle il de conuenant
Que luy fais grant deſauenant
Et ſuis trop oultrageux ce dit
Si ny met il nul contredit
Que ne preingne/& maine/& cueuille
Roſiers/branches/& fleurs/& fueilles
Quant en ſi hault degre me vi
Que ieu ſi noblement cheui
Que meſperance neſt pas fable
Pource que bon & agreable
Fuſſe vers tous mes bienfaicteurs
Comme faire doiuent debteurs
Car moult eſtoie en eulx tenus
Quant par eulx ie ſuis deuenus
Si riche que pour voir affiche
Richeſſe neſtoit pas ſi riche
Au dieu damours & a venus
Qui meurent ayde mieulx que nulz
Puis a tous les barons de loſt
Leſquelz iamais dieu ne forcloſt
Des ſecours aux fins amoureux
Entre les baiſiers ſaoureux
Rendi graces dix fois ou vingt
Mais de rayſon ne me ſouuint
Qui tant gaſta en moy de peine
Maugre richeſſe la vilaine
Qui oncques de pitie nuſa
Quant lentree me refuſa
Du ſentcret quelle gardoit
De ceſtuy pas ne le gardoit
Par ou ie ſuis ceans venus
Repoſtement les faulx menus
Malgre mes mortelz ennemis
Qui tant meurent atrieze mis
Eſpecialement ialouſie
A tout ſon chappeaude ſouſſie
Qui des amans les roſes garde
Moult en fait ores bonne garde
Ains que dilec me remuaſſe
Du mon vueil encor demouraſſe
Par grant ioliuite cueilly
La fleur du beau roſier fleury
Ainſi ieus la roſe vermeille
A tant fut iour & ie meſueille

Ceſt fin du rommant de la roſe
Ou lart damours eſt toute cnclooſe

Imprime nouuellement a Paris

XXV. Last page of F, with cut from Series L.ii, § 32. Jalousie chides Bel-Acueil.

Le rommant de la rose nou
uellement Imprime a Paris
Pour michel le noir demourant au bout du pont nostre dame
a lymage nostre dame.

XXVI. Title-page of G, with M. Le Noir's Device.

Cy eſt le romant de la roſe
Ou tout lart damours eſt encloſe.

Maintes gens diēt que en ſonges
Ne ſont que fables et menſonges
Mais on peult telz ſonges ſongier
Qui ne ſont mie menſongier
Ains ſont apres bien apparant
Sien puis bien trouuer garant
Vng acteur denomme macrobes
Qui ne tient pas ſonges a lobes
Ains eſcript la viſion
Qui aduint au roy cipion
Quiconques cuide ne qui die
Que ce ſoit vne muſardie
De croire que ſonge aduiengne
Et qui vouldra pour fol maintiengne
Car endroit moy ay ie fiance
Que ſonge ſoit ſignifiance
Des biens aux gens et des ennuys
Que les pluſieurs ſongēt par nuytz
Moult de choſes couuertement
Que lon voit puis appertement.
Au vingtieſme an de mon aage
Ou point qamours prent le peage
Des ieunes gens couchie meſtoie
Vne nuyt comme ie ſouloye
Et me dormoie moult formant
Si vey vng ſonge en mon dormant
Qui moult fut bel a aduiſer
Comme vous orrez deuiſer
Car en aduiſant moult me pleut
Mais en ſonges oncques riens neut
Qui aduenu du tout ne ſoit
Comme liſtoire le recoit
Or vueil ce ſonge rimoyer
Pour voz cueurs plus fort eſgayer
Amours le me prie et commande
Et ſe nulz ou nulle demande
Comment ie vueil que ce rommans
Soit appellez que ie commans
Que ceſt le rommant de la roſe
Ou lart damours eſt toute encloſe
La matiere en eſt bonne et briefue
Or doint dieu quen gre la recoyue
Celle pour qui ie lay empris
Ceſt vne dame de haulx pris
Et tant eſt digne deſtre amee
Quelle doit roſe eſtre clamee
Aduis meſtoit a ceſte fois
Bien ay cinq ans et cinq moys
Que ou moys de may ie ſongeoye
Du temps amoureulx plain deioye
Quil ny a ne buiſſons ne haye
Qui en celluy temps ne ſeſgaye
Et en may parer ne ſe vueille
Et couurir de nouuelle fueille
Les boys recouurent leur verdure

XXVII. First page of G, with cuts from Series L.ii,
§ 1. The Sleeper; § 12. Dame Oiseuse.

En fis eſlargir et eſtendre
Ce fut tout ce que ie forfis
Mais de tant fus ie lors bien fis
Nuoncques nul mal grene men ſceut
Le doulx qui nul mal nen conceut
Ains me conſent et ſeuffre a faire
Ce quil ſcet quil me conuint faire
Si mappelle il de conuenant
Quelup fais grant deſauenant
Et ſuis trop oultrageulx ce dict
Si ny met il nul contredit
Que ne preigne et manie et cueille
Roſiers branches et fleurs et fueille
Quant en ſi hault degre me vi
Que ieus ſi noblement cheui
Que meſperance neſt pas fable
Pource que bon et agreable
Fuſſe vers tous mes bienfaicteurs
Comme faire doiuent debteurs
Car moult eſtoie en eulx tenus
Quant par eulx ie ſuis deuenus
Si riche que pour voir affiche
Richeſſe neſtoit pas ſi riche
Au dieu damours et a venus
Qui meurent ayde plus que nulz
Puis a tous ſes barons de loſt
Leſquelz iamais dieu ne forcloſt
Des ſecours aux fins amoureux
Entreles baiſiers ſauoureux
Rendi grace dix fois ou vingt
Mais de rayſon ne me ſouuint
Qui tant gaſta en moy de peine
Maulgre richeſſe la vilaine
Qui oncques de pitie nuſa
Quant lentree me refuſa
Du ſenteret quelle gardoit
De ceſtuy pas ne ſe gardoit
Par ou ie ſuis ceans venus
Repoſtement les ſaulx menus
Malgre mes mortelz ennemis
Qui tant meurent arriere mis
Eſpecialment ialouſie
A tout ſon chappeau de ſoucie
Qui des amans les roſes garde
Moult en faict ores bonne garde
Ains que dilec me remuaſſe
Du mon vueil encor demouraſſe
Par grant ioliuete cueilly
La fleur du beau roſier fleury
Ainſi ieus la roſe vermeille
A tant fut iour et ie meſueille

Ceſt fin du rommant de la roſe
Ou lart damours eſt tout encloſe

Imprime nouuellement a Paris par Nicolas deſprez Imprimeur demourant en la rue ſainct eſtienne a lenſeigne du mirouer

XXVIII. Last page of G, with cut from Series L.ii,
§ 32. Jalousie chides Bel-Acueil.

Cy eſt le rommant de la roſe
Ou tout lart damours eſt encloſe
Maintes gens dient q̃ en ſonges
Ne ſont q̃ fables & menſonges
mais on peut telz ſõges ſõger
Qui ne ſont mye menſonger
Ains ſont apres bien apparant
Si en puis bien trouuer garant
Vng acteur denomme macrobes
Qui ne tint pas ſonges a lobes
Aincoys eſcript la viſion
Qui aduint au roy ſcipion
Quiconques cuyde ne qui dye
Que ce ſoit vne muſardie
De croire que ſonge aduiengne
Et qui vouldra pour fol men tiẽgne
Car endroit moy ay ie fiance
Que ſonge ſoit ſignifiance
Des biens auy gens et des ennuys
Que les pluſieurs ſongẽt par nuytz
Moult de choſes couuertement
Que on voit puis appertement
Au vingtieſme an de mon aage
Au point quamours prent le peage
Des ieunes gẽs: couche meſtoye
Vne nuyt comme ie ſouloye
Et me dormoye moult forment
Si veis vng ſonge en mon dormant
Qui moult fut bel a aduiſer
Comme vous orres deuiſer
Car en aduiſant moult me plent
Mais en ſonge oncques riens neut
Qui aduenu du tout ne ſoit
Comme hyſtoire le recoyt
Or vueil ce ſonge rimoyer
Pour voz cueurs plus fort eſgayer
Amours le me prie et commande
Et ſe nulz ou nulle demande
Comment ie vueil que ce rommans
Soit appelle: que ie commans
Que ceſt le rõmant de la roſe
Ou tout lart damours eſt toute encloſe
La matiere eſt bonne & briefue
Or doint dieu quen gre la recoyue
Celle pour qui ie lay empris
Ceſt vne dame de hault pris
Et tant eſt digne deſtre amee
Quelle doit roſe eſtre clamee
Aduis meſtoit a ceſte fois
Bien y a cinq ans & cinq moys
Que au moys de may ie ſongoye
Au temps amoureux plain de ioye
Quil ny a ne buyſſons ne haye
Qui en celluy temps ne ſeſgaye

XXIX. First page of H, with cuts from Series V.ii,
§ 1. The Sleeper; § 12. Dame Oiseuse.

§ 9. Viellesse.

§ 13. La Carole.

§ 14. Amours suyvant.

§ 42. Seneca.

XXX. Cuts from Series V.ii.

§ 43. Suicide of Nero.

§ 76. Phyllis, Dido, Medea.

§ 78. Power of Nature.

§ 112. L'Amant gathers the Rose.

XXXI. Cuts from Series V.ii.

(A) Cut from *Les Regnars traversant*, perhaps designed for Series V.ii, § 35, Jean de Meun.

Le rommant de la rose. Nouuellement imprime a paris

(B) Title-page of K, with cuts of Series Le N., § 1. The Sleeper; § 12. Dame Oiseuse.

§ 54. Samson and Delilah.

§ 76. Dido and Phyllis.

(A) Cuts from *Mathèolus*, used in K and L.

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§ 12. Dame Oiseuse.

§ 13. La Carole.

§ 15. Narcissus.

§ 29. Pitié and Franchise.

(B) Cuts from P.V.i.

§ 34. The Tower.

§ 52. Suicide of Lucrece.

§ 55. Le Jaloux.

§ 95. Zeuxis.

§ 101. Deucalion and Pyrrha.

§ 112. L'Amant gathers the Rose.

XXXIV. Cuts from Series P.V.i.

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